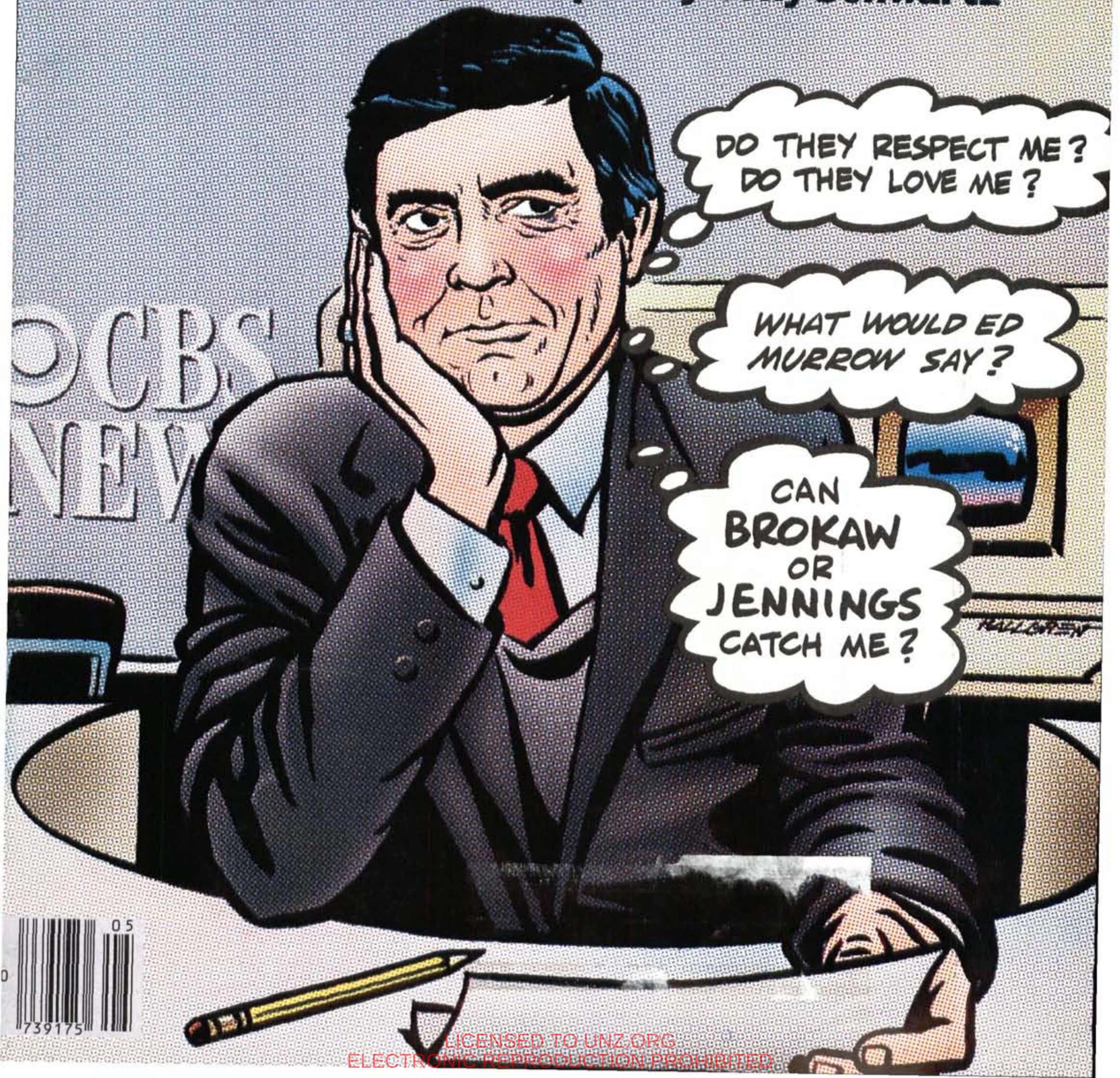
KOENIG AT PEN: AT PLAY IN THE FIELDS OF THE WORD

NEW YORK

DAN ON THE RUN

Can Rather Stay on Top? · By Tony Schwartz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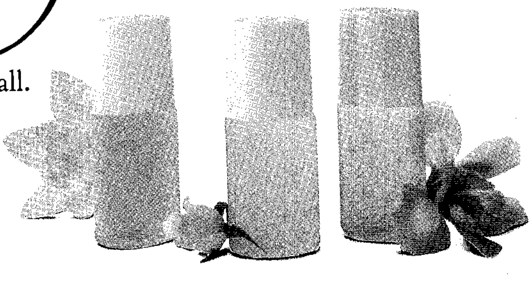

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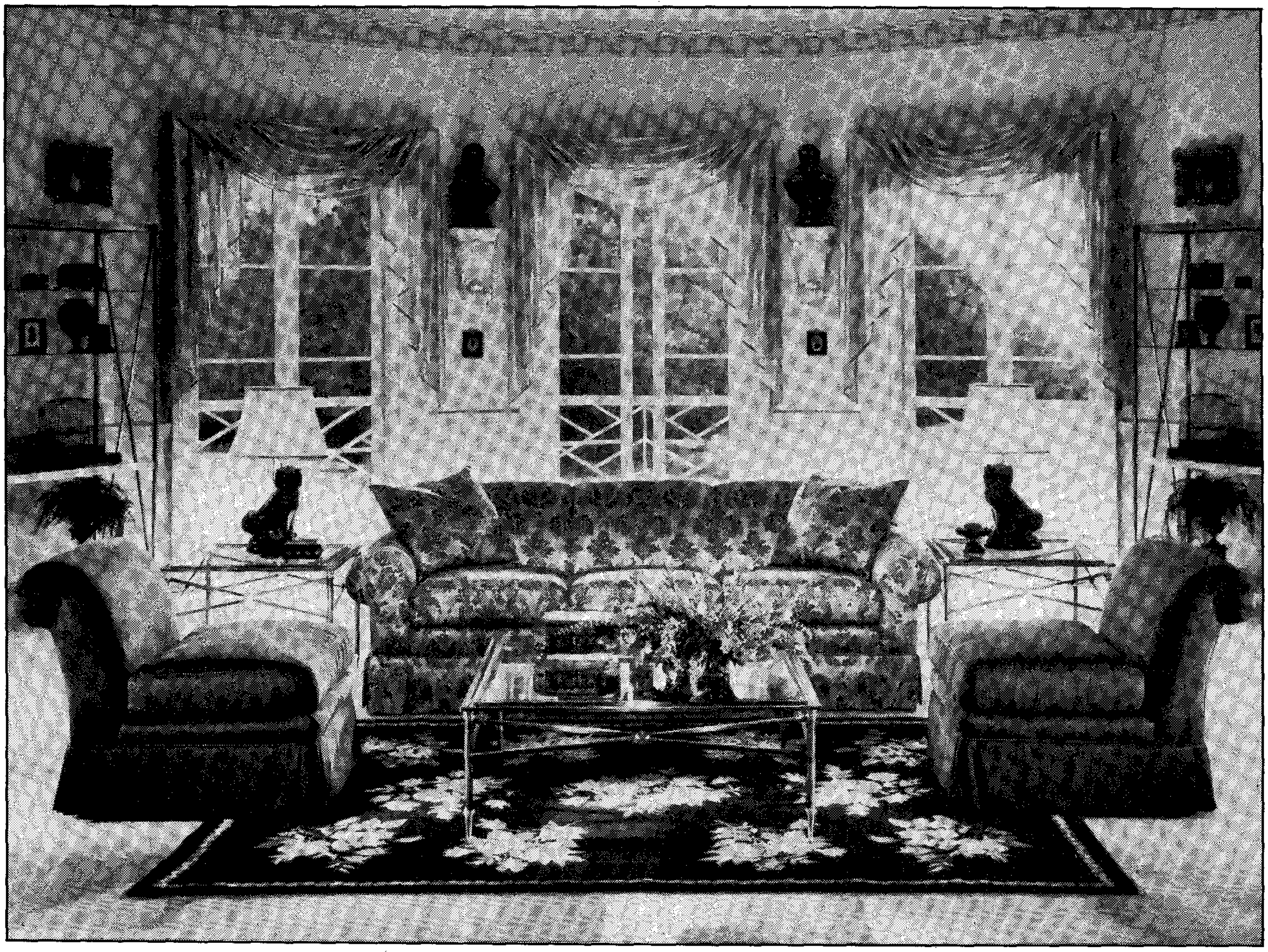

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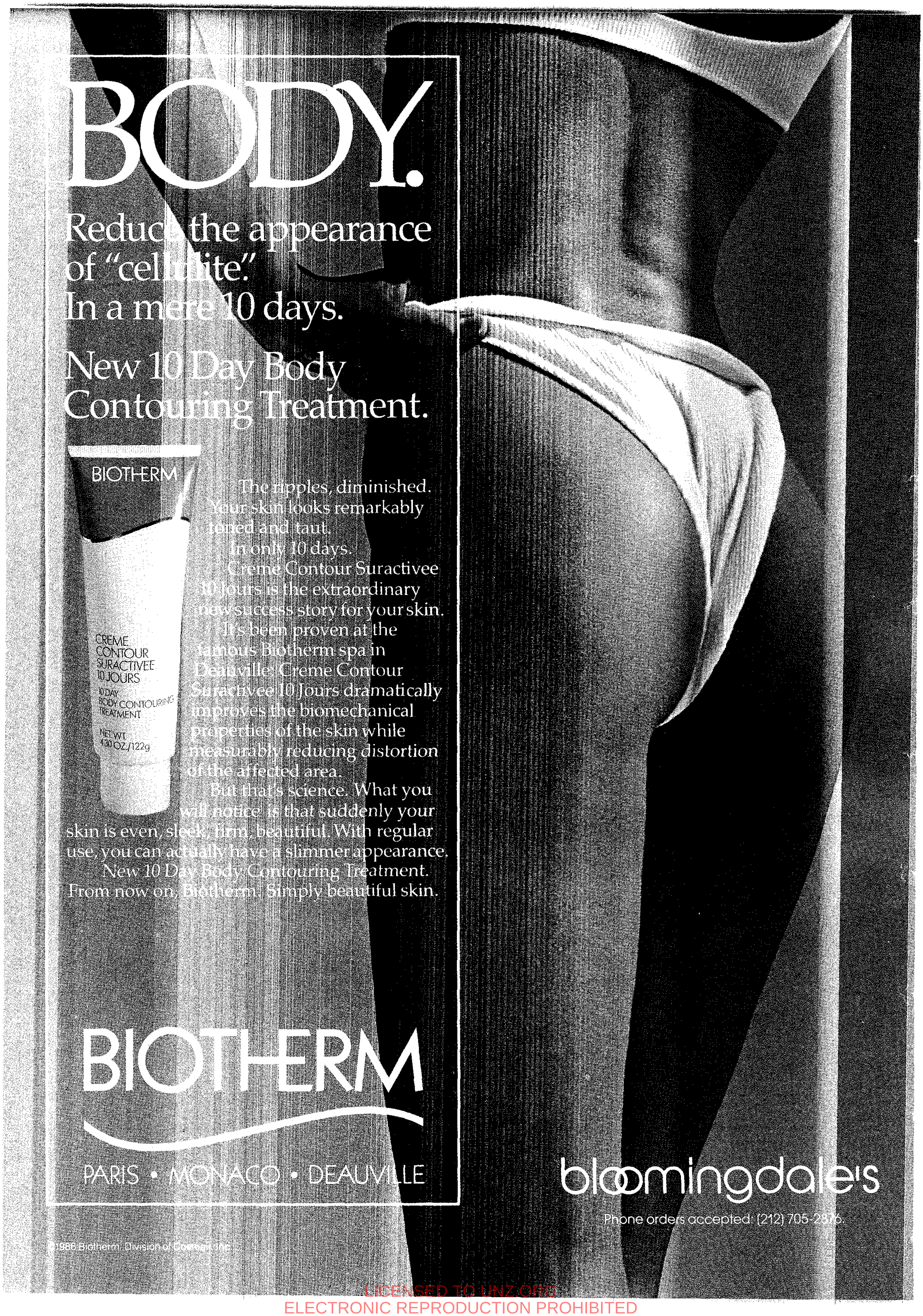

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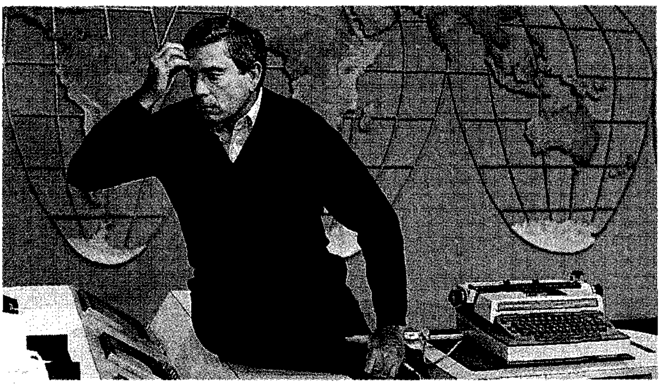

Dan Rather wants to be a loyal company man, but he also sees himself as the heir to Ed Murrow—the conscience of CBS. He's zealous about protecting his turf as anchor and managing editor of *The CBS Evening News* but reluctant to confront adversaries, and though he's a guardian of journalistic values, he's determined to win the ratings war. "Dan," says his agent, "hates to say no." So far, that hasn't hurt his career—he's been atop the ratings for almost five years—but he faces budget cutbacks, a growing challenge from local and cable news, and tough competition from Tom Brokaw and Peter Jennings.

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BY RHODA KOENIG

Czeslaw Milosz

Rhoda Koenig went to the big PEN congress and discovered many things: that despite the furor over George Shultz's invitation, his speech was generous and intelligent; that Günter Grass is suspicious of the state and John Updike has a passion for mailboxes; that Nobel Prize–winners' jokes aren't very good; and that, as might be expected at a conference on "The Writer's Imagination and the Imagination of the State" run by Norman Mailer, most of the politics had to do with power and sex.

48 The Wurst of New York

BY LAURENCE SOMBKE

Whether it's a rustic charcuterie in Provence or a tiny *salumeria* in Siena, epicurean New Yorkers love to talk about the places where they've tasted homemade sausage. Little do they know they can indulge their obsession a lot closer to home. From Yorkville to Greenpoint to the East Village, butchers and sausage-makers are keeping the old recipes alive. "You've got to be out of your mind to do this by hand," says one of them, "but you get a hell of a product."

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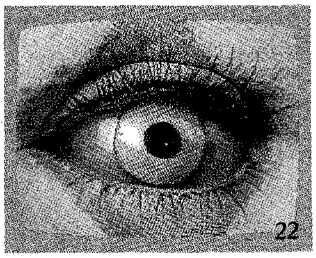

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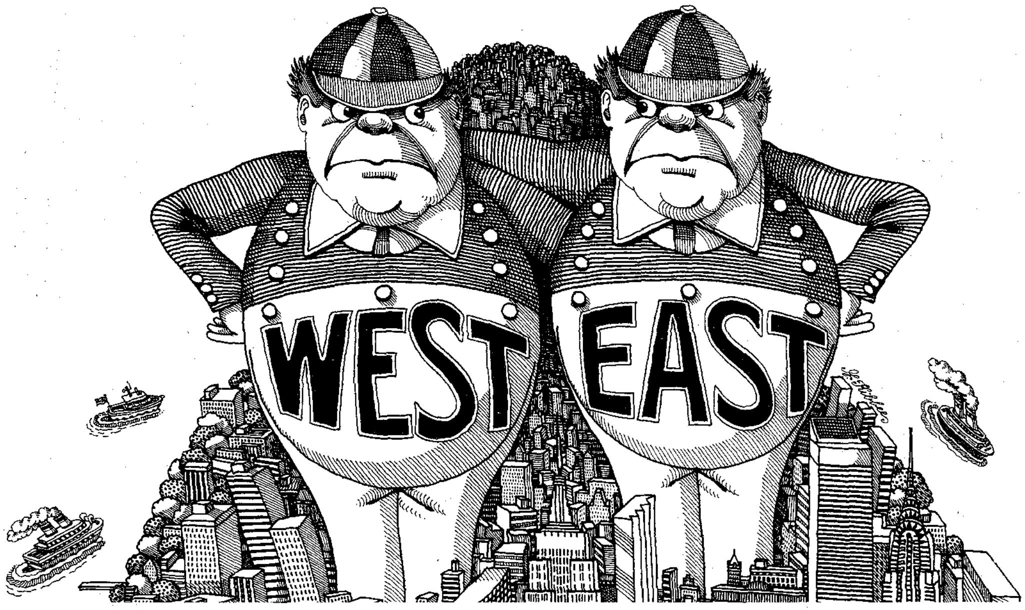
When you can't tell them apart, it's time to flee South.



Aggressive West Side shops are opening East Side boutiques, and East Side elegance is toughing it out along Columbus Avenue. Sometimes if you don't know where you are, you don't know who you are.

There is a new option to the Ying and Yang of upward mobility: the brand-new neighborhood of Battery Park and the exquisite luxury of an apartment rental at River Rose.

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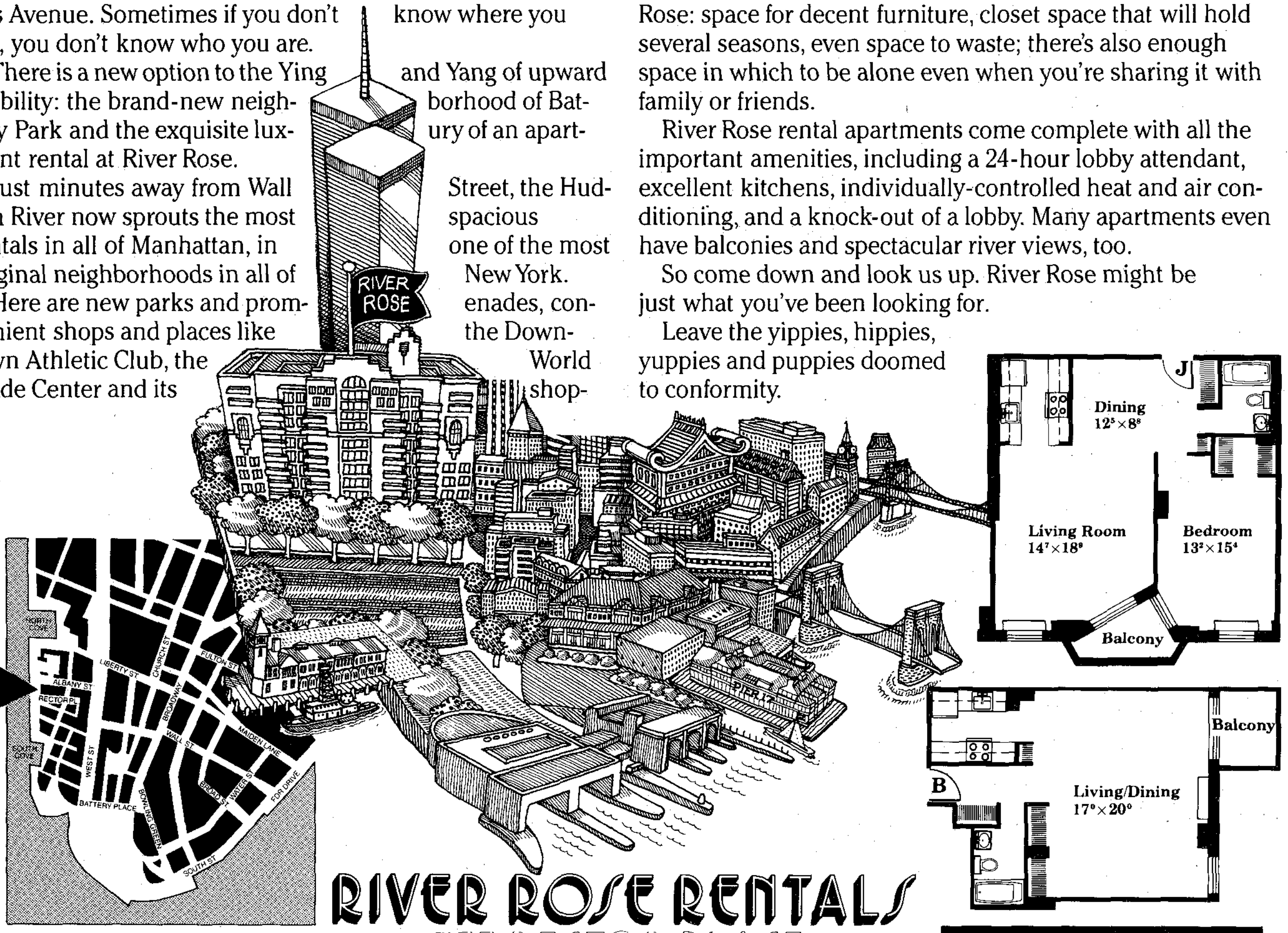
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LETTERS

Adult Education

KATHARINE DAVIS FISHMAN FINALLY UNcovered one of New York's best-kept secrets—how wonderful its public schools can be ["The Middle-Class Parents' Guide to the Public Schools," January 13]. Our daughter is a sixth-grader at P.S. 158, and our son is a freshman at Stuyvesant. Although my husband and I had serious doubts about sending our children to public schools, we have been more than pleased with the education they have received. In addition, we found our local schools provide a warm, nurturing environment. And since these are truly neighborhood schools, our children's friends live no more than a few blocks away, a definite advantage over many private schools.

Naomi Neft
Manhattan

AS A FIRST-GRADE TEACHER IN A NEW York public school, I was delighted to read your article about our public-education system. Directing the article to middle-class parents, however, disturbed me. The title implies two things: that lower-income parents do not care about the quality of their children's education and that lower-income children do not contribute as much to the educational process as middle- and upper-class children do. Working in a school with both lower- and middle-income students, I find that involved parents come from all economic groups and that children respond to good education regardless of their economic backgrounds.

Robert Evans
P.S. 163
Manhattan

TOWNSEND HARRIS HIGH SCHOOL AT Queens College has been a significant factor in keeping middle-class students in the New York City school system. The school remains a well-kept secret from everyone but the 3,000 or so applicants who will vie for the 200 spaces in the class of 1990. I am sure that my sadness at *New York*'s lack of appropriate recognition of Townsend Harris is shared by the 418 young people from the five boroughs who travel several hours each day to reach our school.

Myron Moskowitz
Coordinator of student affairs
Townsend Harris High School
Queens

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

AS ONE WHO HAS WORKED IN AND WITH the New York City public schools for many years, whose children attended public schools from kindergarten through high school, and as a self-appointed champion of public education, I found Katharine Davis Fishman's article refreshing, although, by her own admission, limited. I am curious as to how she came to this assignment and what in her background gives her the balance and articulateness to produce such a fine piece of investigative journalism. If you continue, in each issue, to include articles of this quality, I shall continue to subscribe.

Jane Remer
Manhattan

I AM CURRENTLY ATTENDING THE HIGH School for the Humanities. I also attended P.S. 6 and Wagner Junior High School, public schools mentioned in your article. The education I received helped me to choose the High School for the Humanities, because it emphasized a strong liberal-arts program, which I felt would prepare me for college. The High School for the Humanities stresses not only the standard high-school courses but also encourages its students to take classes that look at the basic subjects from unusual angles. For example, this term I'm taking a class in detective and police fiction, and I have written my own mystery.

Michael Frieman
Manhattan

NEARLY TWENTY YEARS AGO, I SAT IN Marylyn Fernandez's first-grade class; I remember looking forward to her songs, her stories, and her encouragement each day. I suspect I learned more than just the alphabet during that first important stage in my education. Teachers like Fernandez show us what public-school education can be. So much for the necessary connections and letters of recommendation sent to posh private schools on behalf of preschoolers and desperate parents.There is gold at P.S. Elsewhere!

Paul J. Hauptman
Manhattan

NOW ISN'T THAT INSIGHTFUL REPORTING, to discover that in affluent neighborhoods, large bucks can be raised by the local parents' associations. Isn't that investigative reporting, to learn that "supplies aren't just supplies; they're indications of spirit in the school"? As a graduate of the public-school system and a teacher in District 6, I am proud to say I work in a school that, despite severe financial limitations, overcrowding, and a

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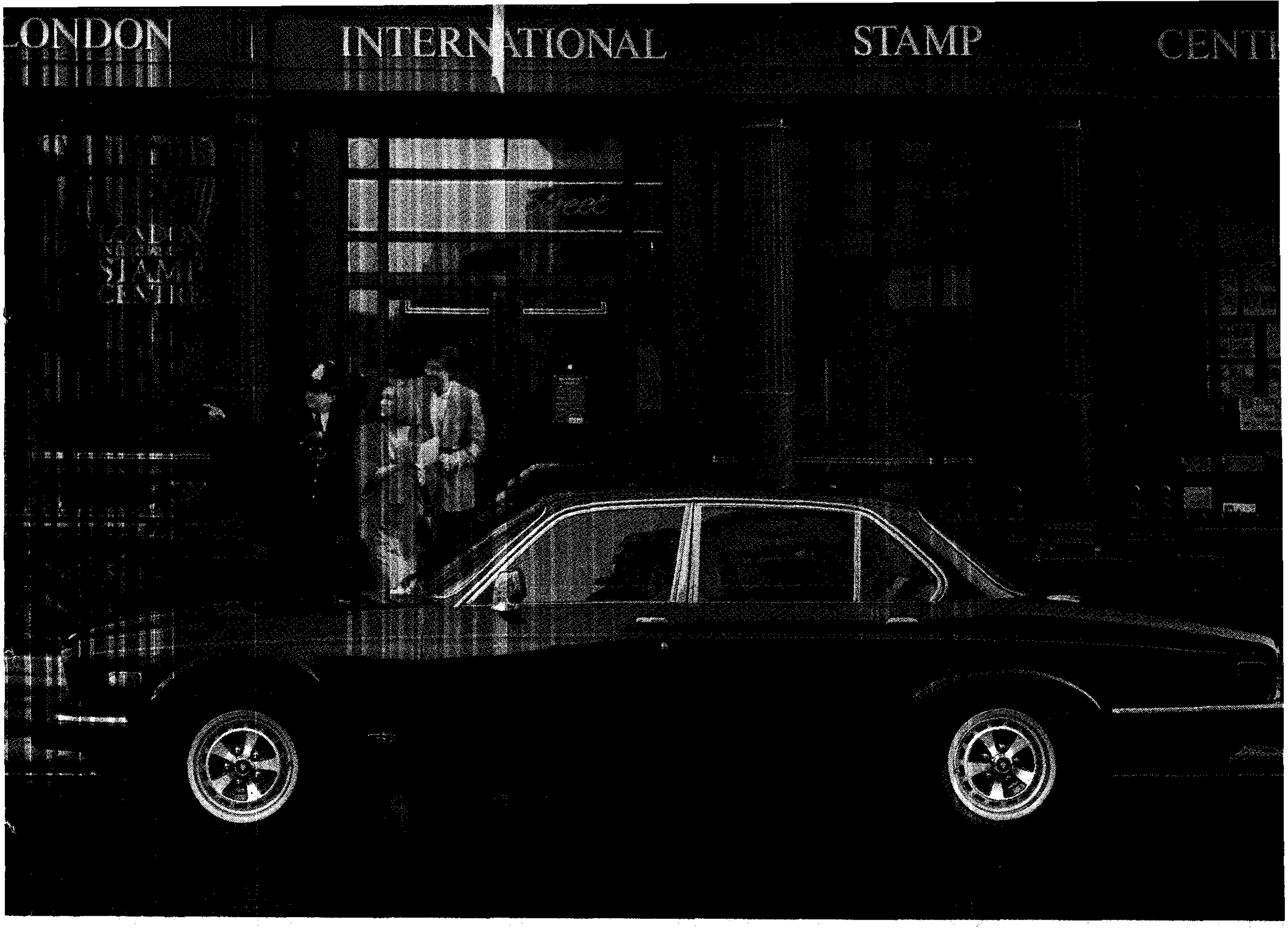

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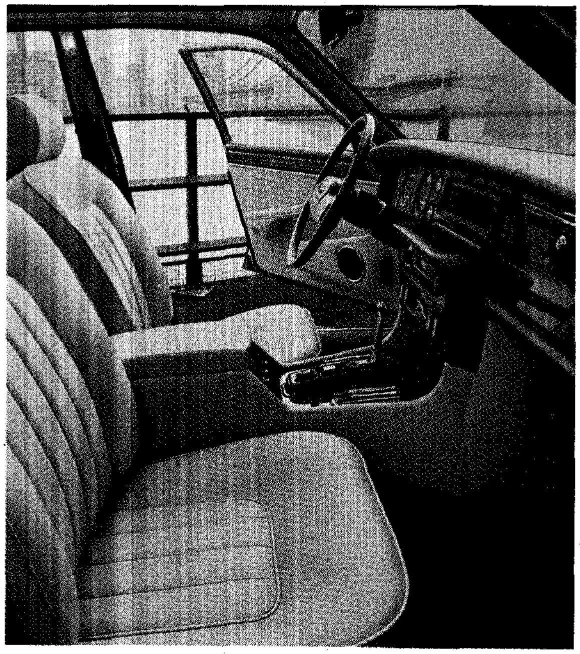

The custom coachbuilders occupy a revered place in motoring history. Among the most honored of these automotive sculptors is the Vanden Plas firm. A coachbuilder of great artistry, Vanden Plas created memorable limited edition bodies for a variety of marques.

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Test drive the Vanden Plas today. Sample the unique pleasures of the most exclusive Jaguar ever built.

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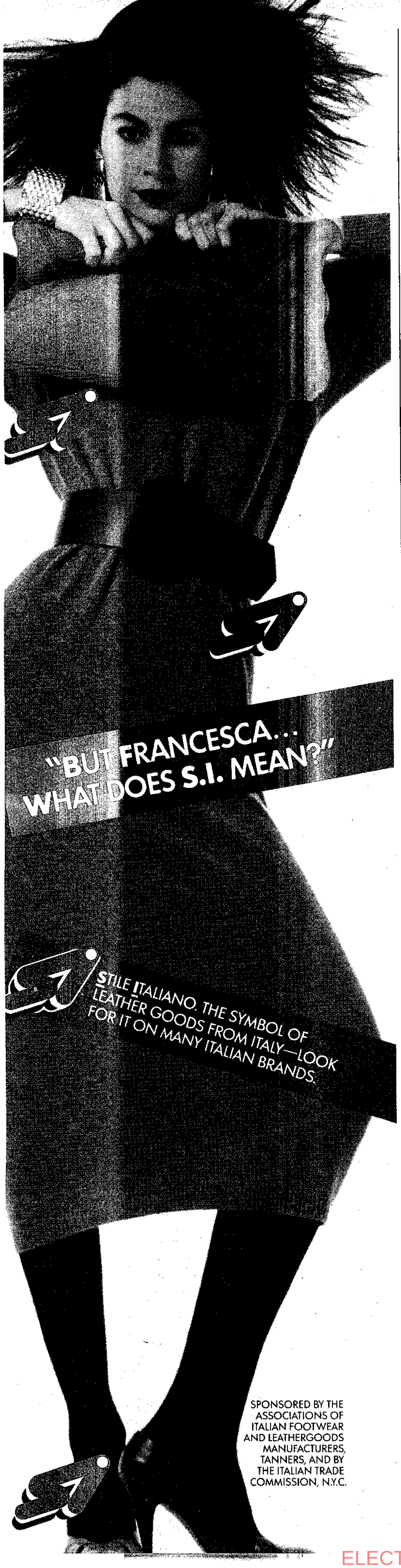


non-affluent neighborhood, provides a wonderful opportunity for all children. I work at I.S. 187; we have classes from kindergarten through eighth grade, and we offer an excellent program, meeting the needs of the highest achievers and still providing a quality education for the underachievers and average students.

Joseph Kleid
Manhattan

The Road Warriors

WOULD *New York* DO A STORY LAUDING drunk drivers or sober traffic-law-breaking motorists? I doubt it. And yet, your "Fast Company" [by Dinitia Smith, January 13] calls bicycle messengers, who break every traffic law in the book and brag about it, "folk heroes." Bicycles are viewed as benign means of transport; yet these silent, fast-moving vehicles have created more stress than all the motorized vehicles combined.

Pedestrians First was not formed, as Smith writes, "to counter the messenger menace," but to protest all reckless and traffic-law-breaking bicycling. While very concerned with motor-vehicle violations, we concentrate on bicycles because city officials have failed to regulate their operation. We're also very concerned about pedestrian scofflawry, but as one of our members says, "I've yet to see a pedestrian run down a bicycle."

Bette Dewing
Executive director, Pedestrians First
Manhattan

UNFORTUNATELY, MONEY IS THE NAME OF the game, and bike messengers will push to a state of madness in order to make more of it. I know, because I see them career through intersections with a "death wish" look on their faces. Bicycles intended for messenger service should conform to safety standards; messengers should be registered, required to pass a qualifying test, and taxed to support the maintenance of the system. Why should I have to worry about the safety of my family while these paraprofessionals earn their living at my expense?

Howard C. Weinstein
Manhattan

Dia's Funds

"MEDICIS FOR A MOMENT" [NOVEMBER 25], the article by Phoebe Hoban concerning the Dia Art Foundation, contains an error regarding Dia's financial support of the *Roden Crater* project. The amount received by the project over a period of nine years is substantially less than the $6 million Hoban cited. That figure is the amount we need to raise.

Michael Yost
Flagstaff, Ariz.

Truth in Advertising

IN A RECENT "INTELLIGENCER" COLUMN, Jeanie Kasindorf stated that Citibank tellers do not actually take 10:30 lunches and the claim was the work of an overeager adman ["Citibank's Movable Feast," January 6]. He might be overeager, but at least he tells the truth. As a Citibank teller, I have taken my share of 10:30 lunches along with all the other tellers. Either my branch is the only one following this rule or people high up on the corporate ladder have not been told of the practice. I hate ham and Swiss anyway!

R. Schnetzer
Manhattan

Downtown Defender

I LOVED YOUR ARTICLE "DESPERATELY Seeking Sally" [by Dinah Prince, November 4], not because I felt Sally was doing something I aspire to but because she is unique, which is what Manhattan is all about. So I could not get past the "Letters" column in your November 25 issue without writing.

Is Jennifer Moses so self-seeking, so utterly self-indulgent, so self-absorbed that she cannot read something that doesn't directly relate to her life? Is she so shallow that she concludes, "There's something devastatingly screwed up" downtown after she's read a single article about the scene?

Mary-Beth Taylor
Syosset, N.Y.

Public-Address System

TO REDUCE THE DECIBEL LEVEL IN A RESTAURANT, rise and tap a spoon against a glass as if you were going to make an announcement ["Restaurant Loudness," by Amy Virshup, November 18]. It will take time, but eventually, you will have everyone's rapt attention. Then simply say, "Please—let's all lower our voices." I do it often when I'm forced to dine in New York, and the reaction is almost always applause. *Deafening* applause, of course. But applause.

William Jayme
San Francisco, Calif.

Seek, and Ye Shall Find

IN "EXODUS" [NOVEMBER 25], PATRICIA Morrisroe suggests that creative young people simply cannot survive in Manhattan. I beg to differ. The fact is that all of the artists profiled in Morrisroe's article would rather move to other boroughs than live with minorities. Had these people spent more time on their housing search and been more open-minded, their efforts would have yielded many relatively inexpensive and acceptable apartments. Obviously, they would not be on the Upper East Side or on Central Park South, but in Washington Heights, Inwood, or other such neighborhoods, where there are many one-, two-, and three-bedroom apartments with rents from $400 to $900.

Joshua A. Ellern
Manhattan

NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

HOME-AID...THE AP GETS THE STORY...BUJONES AND BARYSHNIKOV...TRIMMING AT TIME

A SONG OF HOPE FOR THE HOMELESS

We've had Live Aid and Farm Aid. Now it's Home-Aid. A group of singers and musicians who have performed in some of TV's top commercials is gathering February 8 at the A & R Recording studios, on West 48th Street, to record a song to raise money for the homeless. It's to be called "Not a Hand-out, Just a Hand."

THE AMERICAN BALLET'S BUJONES BATTLE

A New Yorker who offered to finance any ballet the American Ballet Theater might create for Fernando Bujones says ABT officials told her they no longer want him. Bujones left ABT in August after it refused to commission a new work for him by choreographer Maurice Bejart.

Lady Carmen Hall says ABT executive director Charles Dillingham and associate director John Taras told her Bujones was a "troublemaker." She says Taras said ABT no longer wanted the dancer, because, unlike ABT artistic director Mikhail Baryshnikov, "he is not a household word."

Although Taras admits telling Hall that Bujones was creating trouble by publicly criticizing Baryshnikov, he denies saying ABT wasn't happy with Bujones because he was not well enough known. Both Dillingham and Taras insist they never said they didn't want Bujones back. "Our stand—or, rather, Mr. Baryshnikov's stand—is that he's welcome to come back," says Taras, "but it has to be under Mr. Baryshnikov's terms."

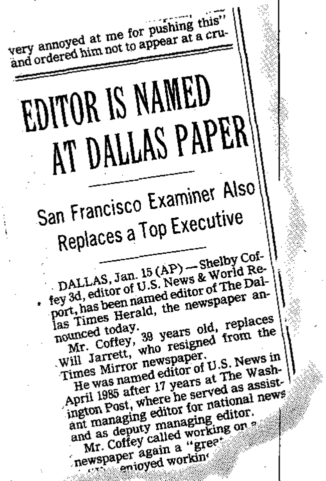
BUJONES

TIMES TAKES THE AP ON *U.S. NEWS* STORY

Media watchers were counting the column inches the New York *Times* devoted to its January 16 story on the resignation of *U.S. News & World Report* editor Shelby Coffey III to become editor of the Dallas *Times Herald*. The Washington *Post* and the *Wall Street Journal* both carried detailed reports on the nine-month conflict between Coffey and *U.S. News* owner Mortimer Zuckerman. The *Times* ran a two-and-a-half-inch Associated Press story that never mentioned Zuckerman.

Did the beating that *Times* reporter Jane Perlez took in an "Editor's Note" last summer, after her tough profile of Zuckerman, have anything to do with the way the paper played the story? *Times* national editor David Jones insisted it did not. "I'm sorry to disappoint you, but that really wasn't the issue," he said. "The problem was that the announcement was made rather late in the day."

When reminded that the Washington *Post* and the *Wall Street Journal* still managed to run lengthy stories, Jones attributed the brevity of the *Times* coverage to the Associated Press. "We decided to use the AP and not assign a reporter," Jones said, "and the AP didn't give us as full a story as I had hoped they would."



very annoyed at me for pushing this"
and ordered him not to appear at a cru-

EDITOR IS NAMED AT DALLAS PAPER

San Francisco Examiner Also Replaces a Top Executive

DALLAS, Jan. 15 (AP)—Shelby Coffey 3d, editor of U.S. News & World Report, has been named editor of The Dallas Times Herald, the newspaper announced today.

Mr. Coffey, 39 years old, replaces Will Jarrett, who resigned from the Times Mirror newspaper.

He was named editor of U.S. News in April 1985 after 17 years at The Washington Post, where he served as assistant managing editor for national news and as deputy managing editor.

Mr. Coffey called working on a newspaper again a "grea
enjoyed workin

THE *TIMES* TREATMENT

NEWSDAY READY TO RENT THE APPLE

The big event on New Year's Eve used to be watching the ball dropping atop the old Times Tower. Then New York boosters transformed the ball into an apple. Now Newsday, Inc., may turn the apple into an ad.

What the company didn't say when it announced two weeks ago that it had signed a five-year lease to operate the apple—along with the electronic news-bulletin "zipper" that circles the building—is that it may try to sell the sponsorship of the annual Times Square extravaganza.

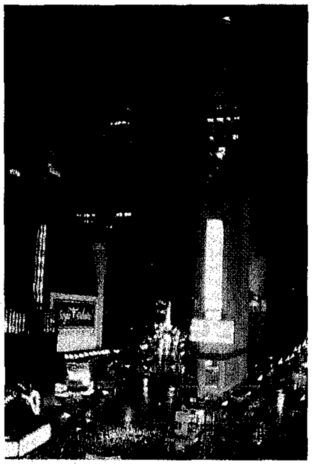
In the process, Newsday may let a sponsor put a logo on the apple. "A corporation would be buying a lot of national television attention," says Newsday spokesman Sam Ruinsky. A price has not yet been set.

TIME INC. GOES AFTER THE BENNIES

The battle of the budget may soon claim its first casualties among the troops at Time Inc. In October, Time's president and CEO, J. Richard Munro, announced that he wanted to cut $75 million from the 1986 operating budget to make the company "leaner and stronger."

Now the impact of Munro's announcement is about to be felt by Time's rank and file. Although Time's current contract with the Newspaper Guild expires February 1, the company has yet to put forward any salary or cost-of-living increase. Its only proposals so far call for cutting back on several of Time's traditionally generous employee benefits and eliminating jobs by lengthening the workweek from 35 to 40 hours.

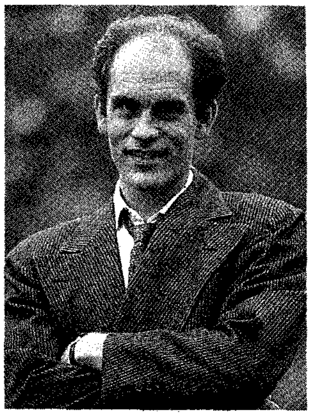
"Time sees these negotiations as cost-cutting talks," says Key Martin, the chairman of the Newspaper Guild bargaining unit at Time Inc. "But this is a company that sent a memo to the staff in November saying the maga-



NEW YEAR'S EVE IN TIMES SQUARE

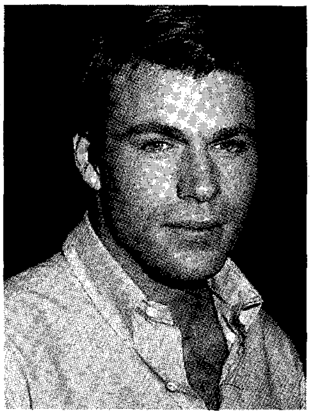
Photographs: top, Martha Swope; bottom, Roy Morsch/The Stock Market.

A WENNER WORRY...*BELLS* ON BROADWAY?...CHICAGO GANG STALKS FILMS...NRA MISSES



MALKOVICH

THE FILM OF *BELLS*



HEXUM

zine operation had doubled its revenues and more than tripled its profits."

At Time, spokesman Michael Luftman refused to discuss the company's proposals. "The place to do that," he said, "is across the bargaining table, not in the press." —Lisa de Moraes

……

LEE IACOCCA'S BOOKISH PITCH

Lee Iacocca has decided that he is so successful at selling books that he's going to use them to boost his "daytime job" of selling cars. Chrysler merchandising executives have sent a brochure to all Chrysler, Dodge, and Plymouth dealers telling them how they can buy copies of *Iacocca* from Bantam Books at a special discount. The idea is to use the books for promotion by giving them away to people who come in for a test drive.

"Iacocca told me he knows from his mail that the book is selling Chryslers," says Bantam Books vice-president Stuart Applebaum. "So he told his people they'd be less than brilliant if they didn't figure out how to take advantage of this."

BELLS MAY BE RINGING AGAIN

Bells Are Ringing may be coming back to Broadway. Betty Comden and Adolph Green have been talking with *Barnum* co-producer Judy Gordon about a revival of the Judy Holliday classic. Gordon, who also co-produced Christopher Durang's *A History of the American Film,* recently approached Comden and Green after seeing the film version of the 1956 play on television. "She read the book and listened to the album and got very excited about it," Green says. "But the talks are all very preliminary."

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STEPPENWOLF GOES HOLLYWOOD

Chicago's Steppenwolf Theatre Company is going Hollywood. Two founders of the ensemble group (*New York,* December 16, 1985), whose best-known member is John Malkovich, have formed a company called Wolf Gang Productions.

Gary Sinise and Jeff Perry, stars of the current production of *The Caretaker* at Circle in the Square, have set up the company with Russ Smith, the former executive director of Steppenwolf, and David Singer, an entertainment lawyer. Their first film will be based on Frederick Barthelme's novel *Tracer.*

"The book is about four strange characters who get together in a seedy old Florida hotel," Singer says. "We chose it because it's perfect for Steppenwolf actors. Part of what Wolf Gang wants to do is provide a way for Steppenwolf actors to continue to work together in films."

……

WRONG AD, WRONG TIME FOR THE NRA

Startled Saturday-afternoon viewers of Channel 9 were asking last week how the National Rifle Association could have bought time to advertise NRA memberships on the television series *Voyagers!* The series stars Jon-Erik Hexum, the young actor who died after shooting himself on a movie set with a pistol loaded with blanks. The 60-second spot offered *Voyagers!* viewers the chance to join the NRA for a $15 membership fee, which included a free subscription to *American Rifleman* or *American Hunter,* the two NRA magazines, as well as an NRA "shooter hat" and accidental-death and -dismemberment insurance.

At Channel 9, general manager Peter Leone explained that the station chose where to place the spot. "The person who placed it probably didn't even know what the spot was," he said. "It would have had code numbers, and he would have put it where there was an opening. If it had occurred to anybody, we wouldn't have run it, obviously. We don't want to do anything that's in bad taste, even accidentally."

CASH QUESTIONS FOR WENNER'S GROUP

State attorney general Robert Abrams's office has opened an inquiry into Jann Wenner's National Alliance Against Violence, the nonprofit foundation Wenner set up after John Lennon's death.

The attorney general's Charities Bureau is trying to determine what happened to $215,000 the foundation received from a number of corporations—including Reader's Digest—and such prominent New Yorkers as Oscar de la Renta and Annette Reed. The money was left over after the foundation dissolved amid squabbling between Wenner and its former executive director, Betsy Gotbaum ("Intelligencer," October 14, 1985). At the time, Wenner said that the group had given $50,000 to the Washington-based Foundation for Handgun Education and was holding the rest until it decided what to do with it.

"We have asked the group to furnish their financial records," says David Fishlow, a spokesman for the attorney general, "and they have done so. We will probably be finished reviewing them in about a month."

Photographs: top, Gail Harvey/Outline; center, Phototeque; bottom, Pictorial Parade.

Puffy Eyes. Crow's Feet. Help is in sight!

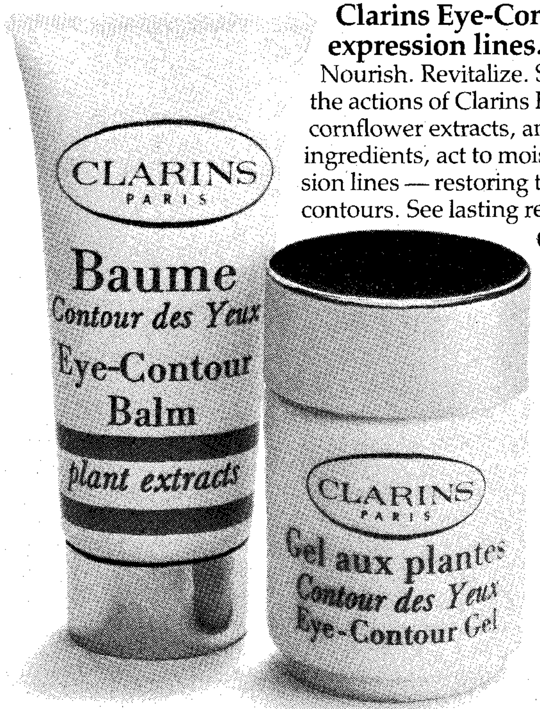
Your eyes are the first place to betray your age. Don't be alarmed. Let Clarins, France's premier skin care authority, come to the rescue — with effective eye contour treatments based on natural plant extracts.

Clarins recognizes the causes. Squinting. Blinking. Smiling. Crying. These are constant aggressions the delicate eye contour area endures. Even the daily application and removal of eye makeup take a toll. Add stress, fatigue, pollution . . . and it's no wonder your eyes reveal signs of aging. Clearly, the need for special eye contour care is urgent!

Clarins is the Problem-Solver. Clarins created light, non-oily products to effectively treat the fragile skin tissue surrounding the eyes. (Oily formulations actually cause eyes to "puff-up"!) For 30 years, Clarins gentle eye contour treatments have proven to be successful in the Clarins Parisian "Institut de Beauté". Based on natural plant extracts, these treatments are dermatologically and allergy-tested.

Clarins Eye-Contour Gel helps to reduce puffiness. Soothing actions of camomile and cornflower relax and calm delicate eye contours. Marigold and other natural plant extracts help to relieve irritation. Recommended as a morning refresher to diminish puffiness and dark circles. A favorite among contact lens wearers, Clarins Eye-Contour Gel may also be applied during the day, sparingly, even over makeup.

Clarins Eye-Contour Balm minimizes expression lines. Nourish. Revitalize. Soften and smooth. These are the actions of Clarins Eye-Contour Balm. Rose and cornflower extracts, among other natural (non-oily) ingredients, act to moisturize and help fade expression lines — restoring the youthful appearance of eye contours. See lasting results with daily application.



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Eye-Contour Gel with natural plant extracts	• Helps reduce puffiness, bags, and dark circles • Soothes and refreshes with camomile and cornflower • Gently relaxes with calming marigold
Eye-Contour Balm with natural plant extracts	• Minimizes expression lines and first signs of aging • Moisturizes and revitalizes eye contours • Softens with light, non-oily ingredients such as rose and cornflower

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The Bottom Line/Dan Dorfman

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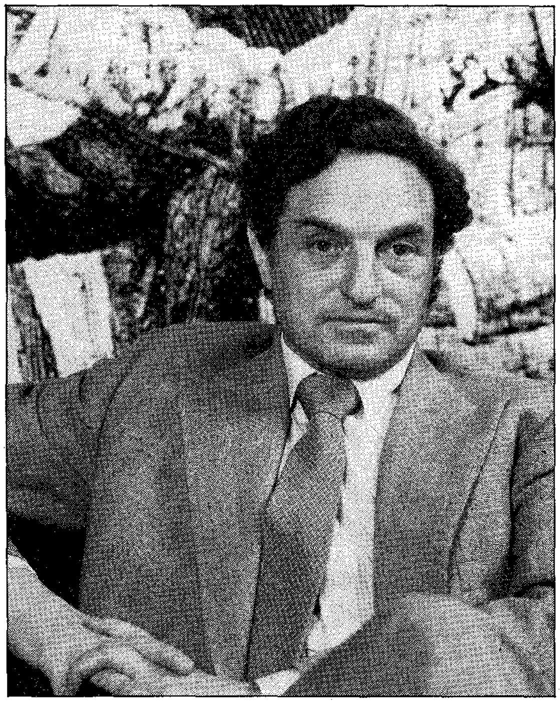

'THE GREATEST': *Money manager George Soros.*

Quantum Leap

GEORGE SOROS DESCRIBES HIMSELF AS "creaky . . . and getting older by the minute." His brow may be heavily wrinkled, but Soros, 55, is anything but decrepit. Three months ago, his second wife, Susan, 30, gave birth to their first son—making him a father for the fourth time. What's more, he racked up his greatest market performance ever last year. In fact, he was one of '85's top money-makers, having earned, sources say, at least $100 million and possibly close to $184 million.

Soros manages the Quantum Fund, which last year was up a sizzling 123 percent: The fund's assets shot up from $449-million at year-end 1984 to about $1.003-billion at year-end 1985. That advance was almost four times greater than the Dow's 1985 rise of nearly 34 percent (including dividends). Surprisingly, the hot U.S. stock market was just a minor contributor to that super performance.

The 1985 showing by Quantum, an offshore fund based in Curaçao—a haven for low taxes—reinforced Soros's designation as "the world's greatest money manager." *Institutional Investor* bestowed that title on the globe-trotting Soros, a big player in international markets, in a June 1981 cover story, and few would challenge his right to it.

His seventeen-year performance shows why. A dollar invested with Soros when he started an offshore fund in 1969 would have been worth $164 at the end of last year after all fees and expenses, Soros told me; that same dollar invested in Standard & Poor's 500-stock index would have increased to just $4.57 in the same period.

The brainy, polite, but usually aloof Soros refuses to say how much of the fund he owns other than to point out that it contains most of his assets. Sources put his ownership (or control through other interests) at between 15 percent and 30 percent. If that's so, Soros—based on the Quantum Fund's 1985 profit of about $554 million—personally made between $83 million and $166 million last year from his fund holdings alone. Soros maintains, however, that the estimated $166-million return is "false—way, way off." He did tell me that he received a management fee last year of about $7.5 million and a 1 percent bonus of $10 million. If my sources are correct, then Soros earned between $100.5 million and $183.5 million last year.

Given his great '85 showing, Soros's management fee has been raised from 1 percent to 2 percent; that means $20 million to Soros this year just for managing the fund.

Quantum is strictly for foreign investors. Soros, born in Budapest to an attorney of modest means, is a U.S. citizen—but an exception allowing its founders to participate was made at the fund's initiation.

In a rare interview, over breakfast served by a maid at his posh Fifth Avenue apartment, overlooking Central Park, Soros (who makes his headquarters in New York) attributed last year's gain to three factors: big killings in currencies, namely the deutsche mark and the yen; a strong showing in bonds, such as long-term Treasuries; and substantial gains in foreign stocks.

"I didn't do well in U.S. stocks," Soros told me; "I'm not particularly good at playing the takeover game."

What Soros does do well—exceptionally well, in fact—is grasp the big picture: the political and economic developments that shape the future of the financial markets. That was clearly evident again last year as he concluded that the robust U.S. dollar, which was disrupting the U.S. and foreign economies, could not be allowed to remain strong. And so Soros, easily one of Wall Street's boldest risk-takers, backed up his conviction with a huge, $1.5-billion bet, using borrowing power (leverage).

The bulk of that bet centered on two currencies, the deutsche mark and yen. He bought the marks early in the year and purchased the yen shortly after the now-famous September meeting of the Group of Five, at which five countries—the U.S., France, Great Britain, West Germany, and Japan—vowed to work together to drive down the price of the dollar.

It was another brilliant move by Soros, whom one admiring money manager calls "the Michelangelo, Renoir, and Beethoven of Wall Street all wrapped into one." The dollar was subsequently pounded, and foreign currencies shot up. Last year, major foreign currencies, on average, rose 24 to 28 percent against the dollar.

Soros also made a big score on Japanese-bond-futures contracts after Japan raised interest rates and Japanese bonds collapsed. Soros figured the bonds would make a strong recovery, and they did.

Quantum's 123 percent advance last year eclipsed Soros's old record—a staggering 102 percent rise in 1980, achieved through big gains in U.S. stocks and bonds and British bonds. A key figure in that 1980 showing was Jimmy Rogers, a super stock-picker, who was also instrumental in the decision to go big into U.S. bonds. Now a private investor, he left the fund in 1980 amid great animosity between Soros and himself.

No money manager is infallible. In 1981, Quantum had its only down year, dropping 22.8 percent—chiefly because of big bond losses. In September of that year, Soros—who reportedly had problems with some investors over his fees—gave up active management of the fund. For the next three years, he says, he devoted much of his time to writing a book, tentatively called *The Imperial Circle*, which will be published this fall. Its focus will be on the financial markets and their relationship to credit cycles and international debt.

What about 1986? "We're in a worldwide stock-market boom," says Soros. In fact, he says, "it could be the stock-market boom of our lifetime."

How come? Soros believes monetary authorities worldwide have swung from fighting budget deficits (through govern-

Photograph by Jook Leung.

Yes, if a waiter in a restaurant has AIDS, he can infect you. If you're foolish enough to have sex with him.

Americans are frightened of AIDS—and recently the media has been trying to calm those fears, pointing out that AIDS is tough to catch.

But much of this reassurance is not *believed,* which is where Reader's Digest comes in. The Digest® is not only the most-read publication in America; it's also (as evidenced by a 1979 Good Housekeeping poll) the most trusted. So now that the February Digest is running a condensation of a *New York* magazine article that spells out the facts about AIDS, those facts should finally sink in.

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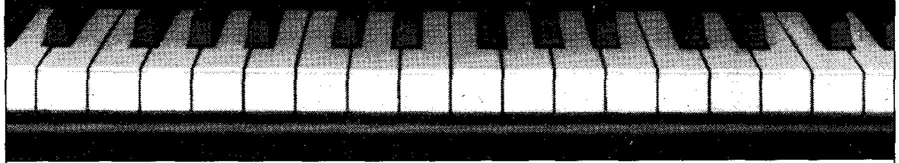

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ment spending cuts) to credit-easing to stimulate the world's economies. And here's what he thinks will happen because of that shift: He expects increased growth (helped by a weaker dollar) in foreign economies; however, he thinks the growth in the U.S. economy will be only moderate because of a contraction of credit (namely, the inability of the public, the banks, and the government to borrow as much as they did in the past, because of their heavy debt burdens). And when an economy grows only moderately, there is less upward pressure on rates as well as a low level of inflation.

Soros's international scenario clearly suggests that stock prices will be higher worldwide. He's so certain of this that he's betting nearly $2 billion again—focusing on the U.S. and foreign stock markets and on foreign securities. Soros especially favors the French market now.

In U.S. securities, Soros is a big booster of the railroads, based on the prospect of industry's restructuring to increase asset values. Quantum owns over 5 percent of both Kansas City Southern Industries and Soo Line Corporation. The fund also holds a big position in Chicago Milwaukee, a railroad holding company. General Re, the big reinsurance company, and James River Corporation, a large paper producer, are also favored.

Though Wall Street has enabled him to achieve great wealth, Soros has little regard for those who make up its community. "I don't spend much time with the people in the stock market," he says; "I find them boring."

In turn, a number of Wall Streeters who have worked with or dealt with Soros speak glowingly of his abilities but have harsh words for his human traits. He's viewed by some as arrogant, cold, distant, and often abrasive—an "iceman," says one former associate.

Soros, a deep, analytical thinker, left Hungary for London at age seventeen, and came to the United States in 1956. He worked at several brokerage firms, including Arnhold and S. Bleichroeder, where, beginning in 1969, he ran an offshore fund. In 1973, Soros decided that he would go out on his own. He joined forces with Rogers, a Yale graduate from a small town in Alabama. And together, this unlikely duo—a world traveler who speaks five languages, including Esperanto (a hybrid world language created 85 years ago), and a demanding, razor-sharp analyst from the backwoods of Alabama—achieved one of Wall Street's greatest success stories before they split up.

After that almost incredible 123 percent gain last year, I asked Soros, what do you do for an encore?

His response summed up the ego of the man. "It's basically a non-recurring event," he said, "which in my case just happens to recur." ■

The City Politic/Michael Kramer

BEYOND MANES?

The Spreading Inquiries

DONNY MANES HAS ADMITTED WHAT EVeryone suspected: He tried to kill himself. Ed Koch may be right: "The worst is over now that [Manes] has admitted what he did." But the suspicion grows that Manes is tied directly to the deepening scandal in the city's Parking Violations Bureau, as the *Daily News*'s Jimmy Breslin is reporting while this is being written. (Koch says he is "shocked" by the latest charge—that Manes extorted at least $36,000 from a Queens lawyer—and that, if it's proved true, Manes should be prosecuted "to the full extent of the law.")

The man already arrested for allegedly taking bribes in return for awarding contracts to collection agencies, the parking bureau's deputy director, Geoffrey Lindenauer, is, in the words of Manes's lawyer, a "longtime friend" of the Queens borough president. In fact, Donny Manes has for years been Lindenauer's "rabbi," the powerful political figure who's supported and pushed his career. It is this connection that U.S. Attorney Rudy Giuliani is investigating.

THE MAYOR AND MANES BEFORE THE FALL: *Is the worst over?*

But Giuliani and other prosecutors, including Koch's own special counsel, John Martin, are poking into a whole lot more. The early form says Donny Manes's troubles are only the start. The city may be facing the most far-reaching government scandal in memory. For in the midst of the Manes mess, there are also the odd shenanigans involving Manes's counterpart as Democratic leader in the Bronx, Stanley Friedman, mustachioed man-about-politics and law partner of Roy Cohn.

Besides doing his normal political chores, Friedman is a facilitator. "I help people do business with the city," says Friedman, who spent over a decade in government positions, including a tour as Abe Beame's deputy mayor for intergovernmental relations, before being elected Bronx County Democratic leader in 1978. "I mean no one, frankly, has got more knowledge of how government functions and operates; no one has more access to the process in the bureaucracy than I do," Friedman said last year.

The matter in question, the focus of Giuliani's interest, concerns a company called Citisource, and SIDNY, an acronym for the corporation's computerized parking-ticket writer, which can also remember up to 8,000 license-plate numbers and thus assist in tracking down scofflaws and stolen vehicles. SIDNY's history is a bit complicated, but it's worth recounting because we're going to hear a lot more about it in the weeks to come.

The idea of a portable ticket writer was first proposed in the late 1970s. The city wasn't interested until Friedman, as Citisource's representative, became involved, in 1981. When the Parking Violations Bureau put out a "request for proposal" in 1983, many of the mandated specifications reflected Friedman's earlier presentations. Competing firms found it difficult to match the specifications, and despite the doubts of many city officials that SIDNY could ever pay for itself, Citisource was awarded a $22.7-million contract to produce the device.

To help Citisource's prospects, Friedman says he met with numerous officials, including two of Ed Koch's deputy mayors. One man who needed little convincing was Geoffrey Lindenauer, who told his PVB colleagues that they should accept Citisource's proposal because SIDNY worked—although, at the time, it didn't.

It was because of Lindenauer's arrest that the city checked into the Citisource contract last week—and canceled it. Among the reasons cited by Mayor Koch and corporation counsel Fritz Schwarz were the "curious process" by which the contract came about, the failure of Citisource to perform on time, and misrepresentations about SIDNY and Friedman's role in the company—specifically the fact that Friedman was not only Citisource's special counsel at the time the contract was awarded, a point he did disclose at the time, but was also the company's largest shareholder, a position gained in exchange for his work on behalf of SIDNY and something he did *not* disclose when SIDNY got the okay.

Friedman is crying foul. He says that "everyone knew I was involved at the time. What did it matter that I was the largest stockholder?" (On this point, at least, Koch agrees: "His representing them was legal, and his equity interest wouldn't have mattered if it came up, because the only important thing was whether the contract was in the city's best interest.") Friedman also contends that the failure to produce on time was due to changes the city wanted in SIDNY. "What's happened," says Friedman, "is that the mayor and his people are panicking because of the PVB scandal. They're cutting me off out of hysteria, without considering the merits."

"It wasn't our intention either to panic or to scapegoat," says the mayor. "Friedman says we should be nice to him," says Fritz Schwarz. "He wants us to give him time to make SIDNY work. He's upset because we didn't give him advance notice of the cancellation, even though we would have violated the securities laws designed to protect against insider selling when bad news hits a company.

"The fact is," continues Schwarz, "that in every contract, you have discretion to play along, to give someone another chance to perform after they've breached the agreement. When you think about doing that, you go back and look at the facts. Here, the facts are that Citisource lied to us about its capacity to produce SIDNY. And people in the PVB who opposed Citisource weren't given the

Photograph by Holland Wemple.

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chance to voice that opposition in any meaningful way. The whole process smells.

"And then you get to the question of what Friedman was paid for," says Schwarz. "Almost a million dollars in stock for what? For his engineering ability? For his lawyering? He didn't write the contract. One of the main reasons we decided not to go along is that we're concerned about what he was paid to do. And what Lindenauer actually did. I don't have a view on the question of payoffs in this thing. But we know certain people acted in a curious fashion, and at least one of them is already charged with being paid off in another situation. It's just prudent that when cancer's in the area, you look around for where else it might be."

There's nothing new about municipal corruption. Years ago, George Washington Plunkitt, the Tammany boss whose reflections rival the thoughts of Chairman Mao, put things in perspective. "Men ain't in politics for nothin'," said Plunkitt. "They want to get somethin' out of it." As for himself, said Plunkitt, "I seen my opportunities and I took 'em." Last week, when asked why he became involved in Citisource, Stanley Friedman said, "I saw an opportunity . . . I knew would make people salivate."

The problem here is tradition—and much of the blame for its continuance belongs to Ed Koch. In *Politics,* his new book, the mayor boasts that he does not "deal in patronage with respect to jobs in government." Obviously, though, Koch isn't squeaky clean on the matter. Some city agencies *are* patronage heavens. The PVB is only one. Which is not surprising if one reads farther in *Politics.* "I know that every one of my commissioners, with maybe a few exceptions," wrote Koch, "makes deals with the county chairmen . . . not in any corrupt way, but because they believe it is in their interest to maintain good relationships in getting legislation or budgets through. . . . I'm not a part of it," says Koch, "[but] I'm not blind to [it]."

Well, having one's eyes open and being *personally* honest isn't enough. The mayor is in charge. The mayor is responsible.

Clearly, the City Charter should be changed to prohibit political bosses, not just public officials, from performing the kind of work Friedman did for Citisource. A boss with client in tow is no normal supplicant when the business at hand requires government approval.

Ed Koch says changing the rules is something that should be "looked at." *Looked at?* Koch should be leading the charge for reform. If he doesn't, no one will. And we'll be left with another mayoral observation—that corruption "will be present in every administration." Before this is all over, Koch may have enough material for another book. ■

Marcie Rudolph

[illegible]

David Hertz

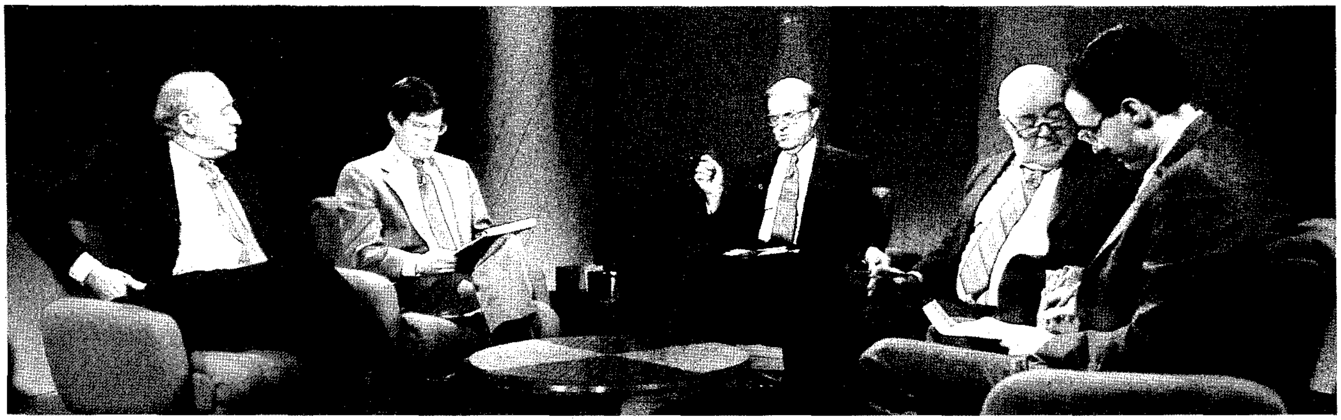
[illegible]

Media/Edwin Diamond

CIRCUS OF THE STARS

'The McLaughlin Group'

The McLaughlin Group IS THE KIND OF television that makes its critics' day. Barging into the stately ranks of Washington public-affairs talk programs just three and a half years ago, the show, with its broad, barrelhouse style, has won exposure on more than 200 public and commercial television stations (*McLaughlin* is seen in New York Sundays at noon on Channel 4). There's so much shtick on the show that, by comparison, other programs offering Washington wisdom—for example, *Agronsky & Company, This Week With David Brinkley,* and *Washington Week in Review*—seem as substantive as the deliberations of the U.S. Supreme Court.



TALK-RADIO TV: *Panelists Ben Wattenberg, Morton Kondracke, John McLaughlin, Jack Germond, and Michael Kinsley.*

The McLaughlin Group presents such an easy target that even a fan like Ronald Reagan can't resist a review. Addressing celebrants at its third-anniversary party last October (it's a measure of *McLaughlin*'s brassiness that it gave itself a third-birthday party), the president described how *The McLaughlin Group* had turned the "simple Sunday morning discussion format into . . . a political version of *Animal House.*"

Then Reagan, or more accurately, his White House ghostwriter, Patrick Buchanan, reviewed the cast. Host John McLaughlin is "the Mr. T of TV journalism . . . live from Madison Square Garden," Reagan-Buchanan said. Of the regular panelists: The glowering, hard-line syndicated columnist Robert Novak is "the Prince of Darkness"; Dartmouth man and *Newsweek* Washington-bureau chief Morton Kondracke, "neoconservative, neoliberal, one of the best open minds in the business"; and of the veteran reporter and Humphrey Democrat Jack Germond, "Everything Geraldine Ferraro is today she owes to Jack." Reagan even got a laugh at the expense of the missing member of the show's Gang of Five—Buchanan himself, who left earlier in the year to become White House communications director, in a "windowless office down the hall in the West Wing, just across from the broom closet."

Media critic Reagan didn't need Buchanan's one-liners. He's a regular viewer, and when, say, McLaughlin or Novak score one on the preppy Kondracke or the liberal Germond, it's alleged that the leader of the free world bangs his right fist into his left palm in vicarious triumph, the way a fan of Hulk Hogan or Rowdy Roddy Piper would. *Tout* Washington watches, too; as the power elite dresses for its Saturday-night dinner parties, it pauses in front of the TV to catch *Agronsky & Company* first, at 7 P.M. on Channel 9, and then *The McLaughlin Group,* at 7:30 on Channel 4 (the same taped show is offered the next day in New York). It's the old guard of the *Company*—Martin Agronsky, Hugh Sidey, Carl Rowan, James J. Kilpatrick, Elizabeth Drew—versus the tag team of the *Group,* with civility still leading. In Washington, *Agronsky* gets a 20 percent larger audience.

Beyond the Beltway, however, the score is mixed. *Agronsky & Company,* seventeen years into its run, has leveled off at about 50 stations. Its syndicator, the Washington Post–Newsweek television stations, sells the program to public-TV outlets. By contrast, *The McLaughlin Group* is generously underwritten by the Edison Electric Institute—made up of your friendly local utilities monopolies—and is *given* away to public stations and bartered to the NBC-owned stations.

The *Group*'s general rightward tilt and John McLaughlin's Republican ties (he worked in Nixon's and Ford's White House, and his wife, Ann, is Reagan's undersecretary of the interior) as well as the utilities sponsorship all suggest that the program is riding the general conservative wave across the country. In fact, *The McLaughlin Group*'s appeal is not that political: The talk, banter, and barbs fly so fast that a listener is hard-pressed to recall what anyone actually said. Rather, the apparent popularity of *The McLaughlin Group* represents another sort of national trend—the intrusion of talk-radio talk into public discourse.

Just as television commercials in the last decade have shrunk from 60-second spots to 30-second spots to "split 15s" and even 10-second pitches, so, too, has *The McLaughlin Group* fragmented public-affairs discussions.

"Issue one! Can Reagan stop Qaddafi?" McLaughlin shouts as he rolls videotape of a presidential news conference and an interview with Libya's Muammar Qaddafi. Everyone is encouraged to talk in machine-gun bursts, each trying to top the other, like the Catskills comics at the Carnegie Deli in *Broadway Danny Rose.* Taking on Libya, McLaughlin asks, "Are the Russians in the act?" Novak says airily that we should "slit his [Qaddafi's] throat with no fingerprints." Outrage! Shouts! Poll the panel: "Will Muammar Qaddafi be in power in Libya December the 31st?" demands McLaughlin. Then, a break for an Edison Electric commercial.

Back on camera for "Issue two! Economic potpourri! Bulls and bears rampaging!" McLaughlin mentions that there are still a lot of black teenagers out of work.

Novak (slouching in chair): "These kids don't *want* to work."

Kondracke (erupting): "That does border on racist."

Photograph by Stephen Ferry/Gamma-Liaison.

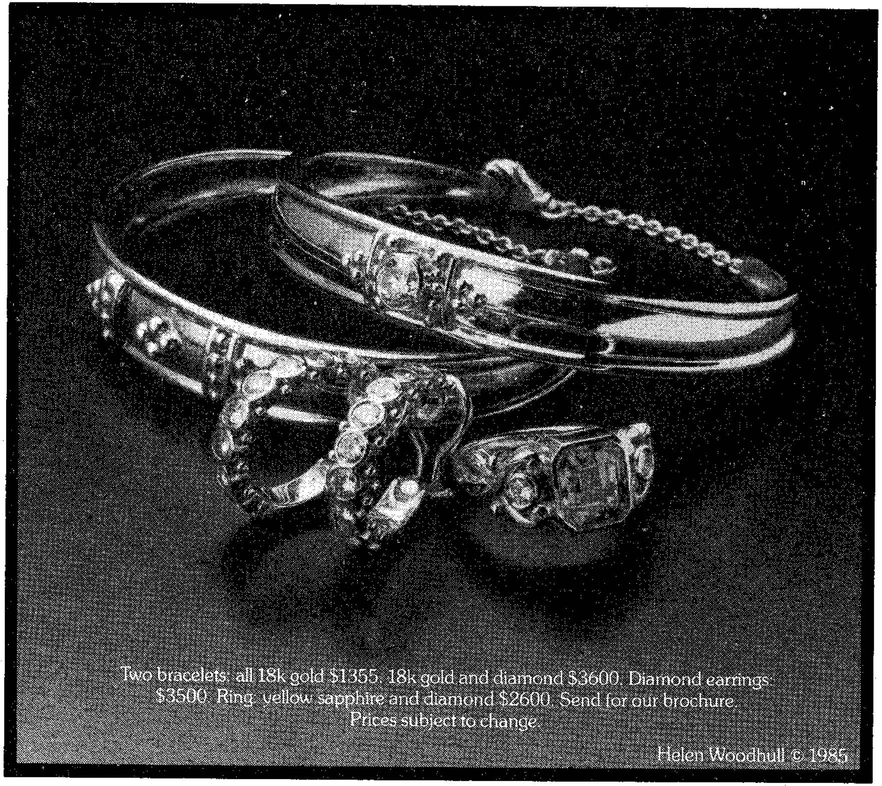
Germond (leaning into camera, smiling): "There are a lot of middle-aged fat people who don't want to work, either."

John McLaughlin is portly, 58 years old, a white man of the Caucasian persuasion. His smile when Germond delivers that line lets viewers know that he's aware that we're aware of the *Group* process—"serious" public affairs as broad video entertainment. Of course, McLaughlin knows better than cut-and-run talk-radio talk. For that matter, so do Novak et al. McLaughlin has two master's degrees from Boston College and a Ph.D. from Columbia (he wrote his thesis on the Anglo-Catholic poet Gerard Manley Hopkins). He was an ordained Jesuit priest, for Ignatius Loyola's sake, from his thirty-fifth to his forty-ninth year, *and* once an editor of *America*, the Jesuit weekly. Novak, for his part, is a solid political reporter who, together with his partner Rowland Evans, wrote a sympathetic biography of Lyndon Johnson back in 1966, before becoming a television performer.

Everyone on the *Group* is similarly capable of intelligent political analysis. They chose to do talk-radio TV. McLaughlin has tried many roles in his career. Before he left the priesthood—in part because he wanted to get married—McLaughlin tried the life of a writer. Around the White House in the last Nixon days, he was the speechwriter known as "the mad monk," half-jokingly and in grudging tribute to his dogged loyalty to the chief.

But the most important experiences in McLaughlin's media career—even more critical in shaping the style of *The McLaughlin Group* than the Jesuits or Nixon—were his four years as guest and host on local-radio talk shows in Washington. "I've done it all," he acknowledges. "Drive time, nights, Sundays, twelve to six, you name it." Talk-radio is the nurturant medium for conversation in the form of interruptions, insults, one-liners, squelches, and sudden segues. The talk-radio host, especially on current-events-oriented radio, deals in real time with live callers, right off the mean streets—Hanafi Muslims, Prince Georges County rednecks, Chevy Chase Zionists, conspiracy theorists, retired military men, spacey homemakers. "I learned to impose very strict limits on what I said and what my callers said," McLaughlin recalls. "Four minutes, in and out."

In talk-radio, quickly identifiable labels are needed. Cartoon roles must be immediately grasped. "I don't deal in complexity; I deal in the Spin of the Week, the top topic—say, Marcos's health," McLaughlin explains. He calls Novak "Novakio" or "R. Novak." Kondracke is "Mor-tahn." Germond plays the "I've Seen It All" newspaperman, carrying the *Daily Racing Form* into the studio, working on the Exacta at Laurel



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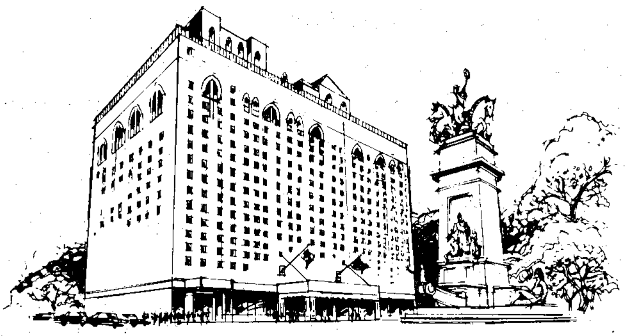

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while McLaughlin gets the group to concentrate on a pre-show framework for his questions.

The McLaughlin Group leaves the deeper thoughts—the 30 or 40 seconds for three or four consecutive sentences—to Agronsky, Brinkley, or Paul Duke and *Washington Week.* The program is both a show and a business. Role-playing begins right before the tape rolls, when Germond gives Novak the "Sicilian salute," a thumb gesture that can get your nose rearranged in Bay Ridge, and Novak parries it with the evil-eye gesture. Off camera, after the show, they're friends.

Off camera is where the real business of the *Group* lies. The panelists get $500 an appearance. McLaughlin will not discuss the size of his take or the Edison Electric subsidy, though one measure of both is that twelve people work out of the Washington offices of Oliver Productions, McLaughlin's company. For both host and panelists, though, the biggest big paydays can come in lecture fees and paid appearances at colleges, business meetings, and conventions. Talk-radio television—indeed, television of any kind—increases the visibility of quotidian print drudges. It gives them a high public identity—and therefore lecture bookings: He's on TV from Washington, he must be somebody! The wilder the TV appearance, the greater the appeal to the audience when it's booking time.

Thus, while the Evans and Novak syndicated column has been losing newspaper clients, the Evans and Novak business interests flourish. Their political seminars cost a participant as much as $2,500. On the lecture circuit, the company of *Agronsky & Company,* in business longer and with higher public recognition, gets better bookings. In any given week, Rowan, Kilpatrick, etc., are off speaking at $5,000 or more a night. Novak and Germond get a little less. Still, the arithmetic is such that they frequently miss the tapings for the bigger score, with their endowed chairs temporarily taken by such talented talkers as columnist Ben Wattenberg, *Time* Washington-bureau chief Strobe Talbott, and Michael Kinsley of *The New Republic.*

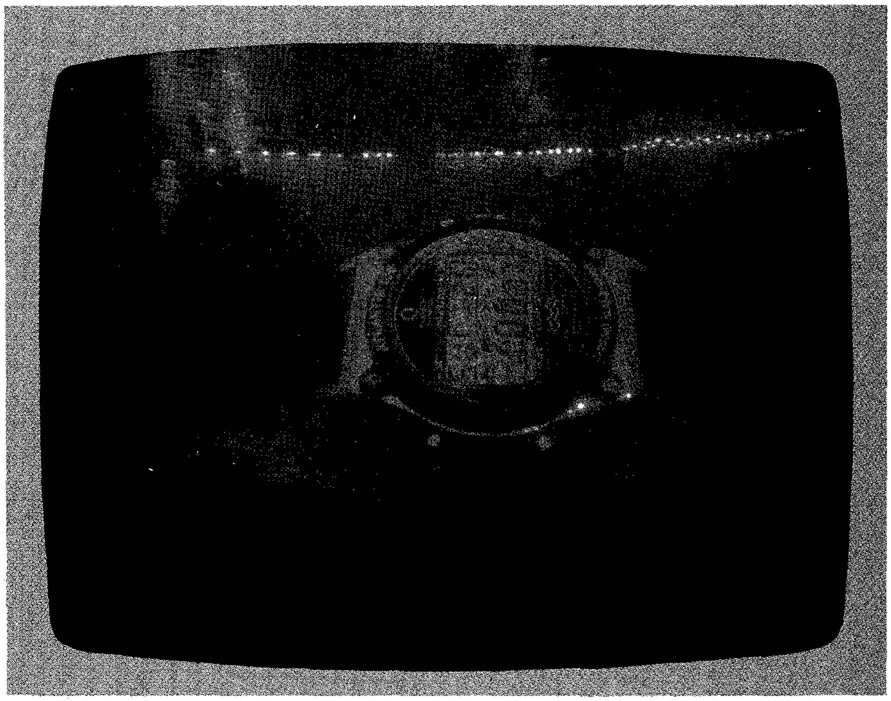
As the competition heats up between the *Company* and the *Group,* there may be tensions within each show—the old lined up against the new—and pressure to bring in younger, possibly more "tele-exciting," talkers. McLaughlin believes his competition is still stuck in boring "1960s-style television" and that his "Spin of the Week" approach represents the future.

All this could shape up to be a segment for the show. "Issue three! Political dialogue in America! Gresham's law: Can bad mouth drive out good mouth? Yes or no! Poll the panel!" ■

Bloomingdale's

On Madison Avenue/Bernice Kanner

GREY EMINENCE



WATCH IN THE BRINE: *Grey's lush underwater adventure stars Timex's new Atlantis.*

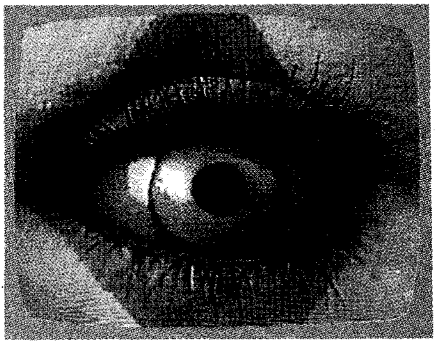
Creativity First

TWO YEARS AGO, IT WAS APPLE'S *1984*-inspired Orwellian vision that was the commercial champion of the Super Bowl. Last year, it was the Apple Macintosh spot in which blindfolded executives troop, lemming-like, toward a cliff. This year's winner: a commercial from Timex and Grey Advertising that took three weeks to shoot and cost more than $1-million. The startling, eerie spot put Timex's new Atlantis wristwatch on the map—and confirmed that something was up at Grey.

Filmed beneath the Red Sea, and using surrealistic special effects and a 60-foot-long, 22-foot-high model of the new waterproof watch, the spot is—for the first 55 of its 60 seconds—a bewildering underwater adventure. To the accompaniment of sounds that resemble tropical-bird calls, three scuba divers toil in the depths, wielding salvage vacuums and acetylene torches. "What's this all about?" the viewer wonders, drawn to the visual feast. The answer is revealed five seconds before the spot ends. The object of the divers' search—a watch the size of a two-story house—is uncovered with as much fanfare as would have greeted the legendary Atlantis itself. "The Timex Atlantis 100," a solemn voice announces, "because two thirds of the earth is covered with water."

As intriguing as the commercial itself is the fact that it comes from Grey, a giant agency ($1.6 billion in billings) that has never been noted for sparkling or even memorable campaigns. An agency that began 69 years ago as a small, schlocky fashion house, Grey developed into a marketing powerhouse that turned out effective but frankly dull stuff for Downy fabric softener, Stove Top Stuffing, and Kool-Aid. (Remember the inflatable Kool-Aid man?) And now it is undergoing another metamorphosis, this time aiming to become a creative powerhouse as well.

The agency's new creative flash has sparked a recent rush of new business that may be unparalleled in advertising history. In less than two months, Grey added $100 million in billings from four new accounts. Sure, the agency set up an array of specialty units. And sure, six or seven years ago, it started boning up on industries it figured would be big spenders in the future. But what really triggered the avalanche of new business was the redirection of the agency to put creativity before all else. "Two years ago, we concluded that the creative people are the real heroes of Grey—and that the rest of us marketing types are second fiddle," says Edward Meyer, president, chairman, and chief executive of the agency. "Until recently," Meyer says, "creativity was abused as a word, confused as a concept, and underused as a business skill. We used to talk in a presentation about what we'd do once we landed the business. Now we're actually *showing* them what we'd do, showing stuff as work in progress. And that's what's winning the day."



BRIGHT EYE: *Selling Scotch videocassettes.*

"We've also taken chances," adds Steven Novick, executive vice-president and one of the agency's three creative overlords. "For a long time, our strategic brain-trust thinking was the be-all and end-all of Grey. But we had trouble transferring that thinking into compelling creative work, and we had a lot more fizzles. Now we're spending a lot of time and energy on the execution, putting more on the line and taking more risks."

The blitz began on November 5, when Mitsubishi Motors wheeled its $37-million account in to Grey, which had just lost American Motors' Renault. On November 20, Manhattan Industries assigned the agency its John Henry men's-wear division. Seven days later, General Mills awarded Grey its 375-restaurant Red Lobster chain, which spends about $40 million a year on advertising. On November 29, Humana, Inc., the Louisville, Kentucky–based health-care conglomerate, moved its entire advertising program—some $20 million worth—to Grey. Two months earlier, Amerada Hess and the United States Treasury Department's coin-sales program to raise money for the restoration of the Statue of Liberty had come aboard. On the day before Christmas, Grey won the Radio City Music Hall account. In January, it was pitching Merrill Lynch. And just last week, it landed the $20-million Alberto-Culver account.

Clearly, 1985 was a banner year for Grey. Seventy-two new accounts joined up worldwide, billings climbed over 8 percent to $1.48 billion, and the agency, which operates in 29 countries, collected 192 major awards and launched a flotilla

Photographs by Donal Holway.

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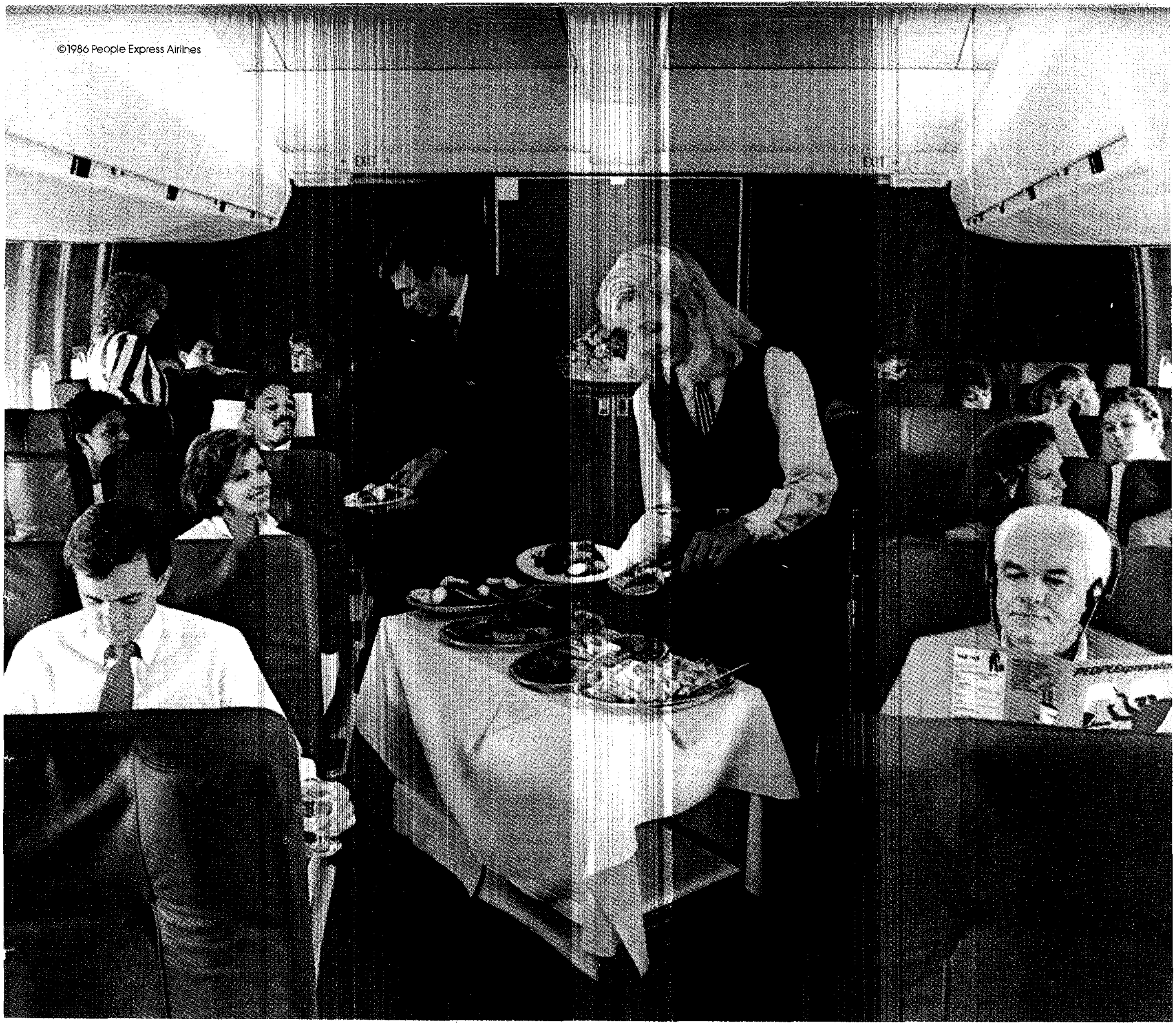

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of new products. In its most recent agency report card, *Adweek* gave Grey an A for overall growth, new clients, and growth from current clients, and a B for client attrition, creativity, and management savvy. And *Forbes* called it one of the 200 best small companies in America. The disparaging term "marketing sweatshop," it seems, no longer applies.

The winning of Red Lobster illustrates Grey's willingness to roll the dice. The agency spent $40,000 of its own money on photographing an ode to sizzling, mouth-watering fish, set to the song "Nobody Does It Better." This speculative cinematography—built around the marketing idea of making the fish heroic and delectable—could have been viewed as arrogant. The agency had, after all, spent big money second-guessing the client. Even Red Lobster's president admitted it was a gamble. But it was a gamble that netted Grey the catch.

The agency took another risk in insisting on deleting 67 words of copy extolling Burlington Leg Looks panty hose. Young women, the product's prime customers, don't need that spiel, Grey argued to a client long used to a hard sell. Thirty seconds of a fashion model, hot music, and staccato images with the tag line "It isn't a look without Leg Looks" would be quite enough.

It's one thing to take risks when the client is a Calvin Klein, an Apple Computer, or a Federal Express—companies with a penchant for trailblazing and crap shooting. But Grey's clients are the bedrock of American business—the agency serves 32 of the top 100 advertisers in the world, the likes of General Foods, Bristol-Myers, Procter & Gamble, Beecham Products, and Beatrice Meats—and for them, a $2 bet is a risk. In many cases, though, Grey has ushered the advertiser to the $5 window. Post Grape Nuts, for example, perhaps America's oldest cereal, adopted a life-style approach that is a far cry from other cereal ads: Framed in his sun-splashed window, a Paco Rabanne-type man, barefoot and shirtless, greets the morning and nonchalantly pops Grape Nuts into his mouth as the theme "You know when you've got it good" plays softly in the background.

To highlight the color capability of Scotch EXG videocassettes, Grey used live special effects to picture an egg broken open to reveal a brilliant blue yolk. A brush dipped in it comes out iridescent yellow. That splash becomes an eye, which then becomes a vivid red-and-green olive that tumbles across a lacquered-blue surface and turns into a cluster of radiantly colored balls. For Arby's, Grey cooked up potatoes that come alive and dance in steamy rows to the strains of *The Sorcerer's Apprentice.* For Renault, the agency made a Toyota bubble and bulge and transform itself into the French car, and filled Park Avenue with a solid stream of Renault Alliances. And it brought Victor Kiam and the whimsical Sud Z. Lemon to the screen, the former for Norelco, the latter for "new improved" Joy.

For Bloomingdale's Ecco Italia promotion, Grey captured the mood of an Italian art film; for Danskin, the powerful beauty of the body in motion. To promote Revlon's Scoundrel fragrance, the agency cast a real-life scoundrel, TV's Joan Collins. For Timex, it has created an astonishing array of special effects—including watches that double as elevators and racquetball courts. And to push seat belts for the U.S. Department of Transportation, the agency took a cue from the musical *Cats.* "Cats have nine lives," the felines sing, "children only one."

To be sure, Grey still produces a ton of ho-hum advertising. This is the shop, after all, that positioned Downy as the moral equivalent of love in a bottle, gave us a talking head for Nuprin non-prescription painkiller, signed on Dinah Shore as spokeswoman for Holly Farms, and for the last 35 years has featured talking fruit for Fruit of the Loom. But by and large, the agency has made an impressive creative turnaround.

The man behind it is 59-year-old Ed Meyer. His first job after graduating from Cornell was in the executive-training program at Bloomingdale's, today a Grey client, where he ultimately landed a spot as an assistant buyer of domestics. "In those days, I thought that meant servants, not pillows and sheets," he says. By the time Meyer left, three years later, he was assistant to the merchandising director of the downstairs store. By chance, he met the manager of the now-defunct Biow agency, and joined it in 1952 as an account executive, soon becoming a vice-president and account supervisor. "I told them I knew about bras and girdles, hats and gloves, and whatever else a department store carries. So they put me on Lava soap," he recalls. "Unknown to me, it was a blessing—the consummate training brand at P & G." There Meyer absorbed the P & G principles of packaged-goods marketing, principles that were virtually proprietary in the fifties but are now almost universally followed—looking at consumers by demographics, for instance.

Four years later, Meyer moved to Grey to head its total packaged-goods business—which, at that point, billed less than his one soap account at Biow. It turned out to be the opportunity of a lifetime. Within eight years, packaged goods was the biggest segment at Grey, and Meyer had built an empire.

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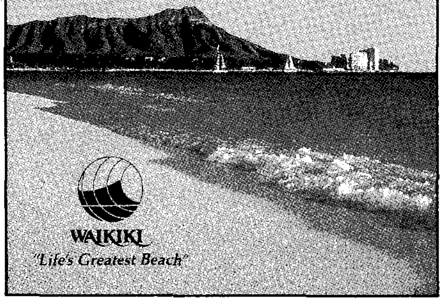

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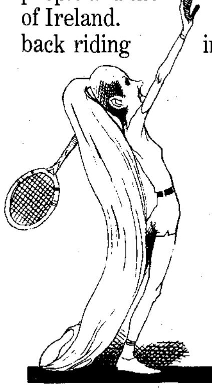

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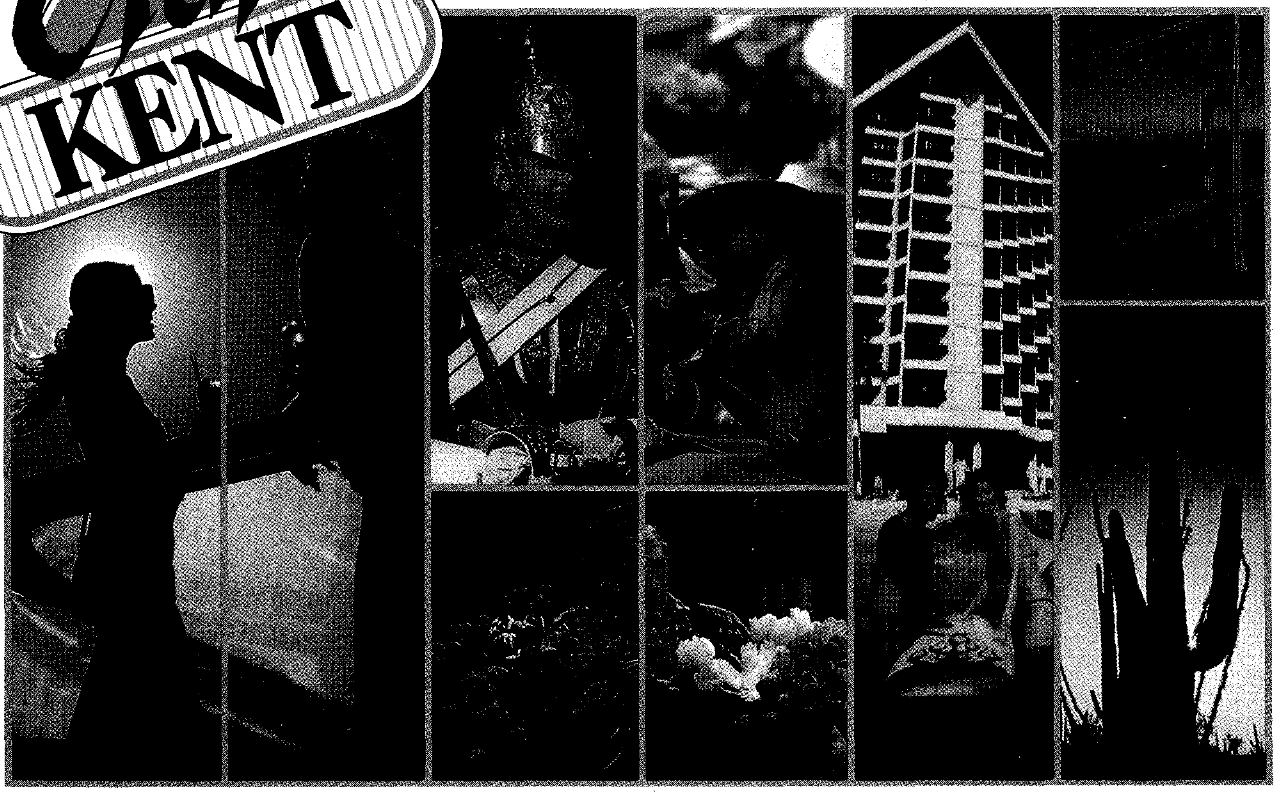

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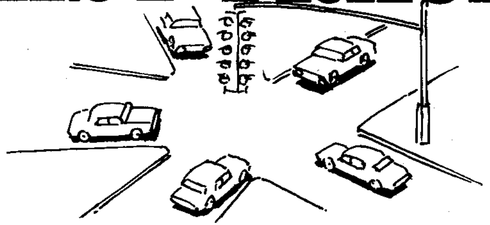
FAST TRACK



AMENITIES

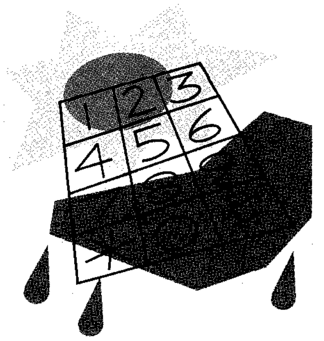
Dialing for Degrees

TOUCH-TONE TELEPHONES have brought many new reasons to push buttons. The latest, available in New York since late December, gives time and weather data for 235 American and international cities for the price of a local phone call.

A morning spent punching the buttons of WeatherTrak (first 212-355-1212, then the three-digit or -letter access code for a variety of cities) revealed that the temperature in Houston on Wednesday at 11:20 and ten seconds was 63 degrees. The forecast for Thursday in Beirut was a high of 56 and a low of 42.

Such are the blessings of technology. But these arcane perks are the preserve of push-button-phone users. Unreconstructed rotary-dial owners are limited to the local time and weather. And as soon as the Dallas-based Airdata, Inc., which runs WeatherTrak, signs up a local sponsor, owners of both types of telephone will have to endure a commercial before getting the climatic lowdown (unlike some phone services, Airdata doesn't make money on each call).

There are a few glitches. Because two cities can have the same numbers on the dial, trying for CASablanca will get you CARacas. Dial NAIrobi and you'll get Tucson (area code 602). Try to see if it's raining in BUCharest or MILan and a stern voice will tell you to "please redial."



A list of access codes for 235 cities—area codes for U.S., Canadian, and Caribbean cities, three-letter codes for selected international cities—is available if you send a self-addressed, stamped envelope to Cities, Box 31051, Dallas, Texas 75231.

NANCY MCKEON

BRIEF LIVES

IT'S HILDEGARDE!

"Once I'm onstage fifteen minutes, watch out!"

"THERE ARE NO BEAUTIFUL CLUBS LIKE the Persian Room in New York anymore," says Hildegarde, the chanteuse whose torch song "Darling, Je Vous Aime Beaucoup" enchanted soldiers during World War II. Instead, the First Lady of Supper Clubs will have to make do with Carnegie Hall ("a dream I've had for 45 years") to celebrate her eightieth birthday on February 1. "I'd really like to get into the concert field," she gushes.

Hildegarde is sitting on a love seat in the living room of her midtown apartment. But not for long. She jumps up to find a flier for her band. Five minutes later, she's rummaging around, looking for a souvenir pen. Then there's a tour of her old pictures. It's hard to believe the singer has been working just as energetically since the 1920s, when she was a "song plugger" for Irving Berlin. "I take care of myself," she says. "I weigh myself each morning like a jockey. I do facial isometrics twice a day." She screws up her baby-smooth face to demonstrate the trick she credits for its condition.

Hildegarde once packed the club rooms at the Statler, the Plaza, and the Savoy-Plaza. She sang at the White House for the Roosevelts, the Trumans, the Eisenhowers. But her Carnegie Hall debut scares her a bit. She shakes her blonde curls. "I figure God will see me through. But once I'm onstage about fifteen minutes, watch out!"

At Carnegie Hall, Hildegarde plans to wear her trademark long white gloves. As always, she'll carry a lace hankie ("People at the supper clubs used to imitate me by waving their napkins," she recalls). And she'll sing the songs that made her famous—"The Last Time I Saw Paris," "Lili Marlene," and "All of a Sudden My Heart Sings."

She'll re-create some "golden moments" from her World War II radio show, *The Raleigh Room* (female impersonator Charles Pierce will stand in for such famous guests as Tallulah Bankhead). But she won't hand out red roses the way she used to. "Those wonderful nights, when people were really glamorous, they're gone forever."

PHOEBE HOBAN

PRICES

HERE'S WHAT ONE MUSIC album (*Aja*, by Steely Dan) costs in various formats at J & R Music World (23 Park Row):

☐ Long-playing album, $3.99.

☐ Audiophile pressing ("master recording"), $12.99.

☐ Cassette, $3.99.

☐ Compact disc, $12.99.

Photograph by Mark Jenkinson. Illustrations: top, Guy Billout; right, Anders Wenngren.

KIDDIE CORNER

THE BAGS

IN AN AGE OF ELECTRONIC teddy bears that sing, one wouldn't expect kids to clamor for a troupe of grown-ups who sing—especially if they're wearing paper bags while they do it. But just before a recent performance of *Thimble-Bellies,* part of the 28-year-old Paper Bag Players' annual run at Symphony Space, even the adults were eager. "When you want the performers to come onstage, you clap," one man instructed his six-year-old. "Now do like Daddy."

"I think that's why we're so popular," says Peter Guttmacher, one of the five Bags, who will play Saturdays and Sundays through February 16 with their second show, *Hot Feet.* "Kids and parents *both* relate to the skits. We deal with real-life, contemporary problems of living in the city—and with each other."

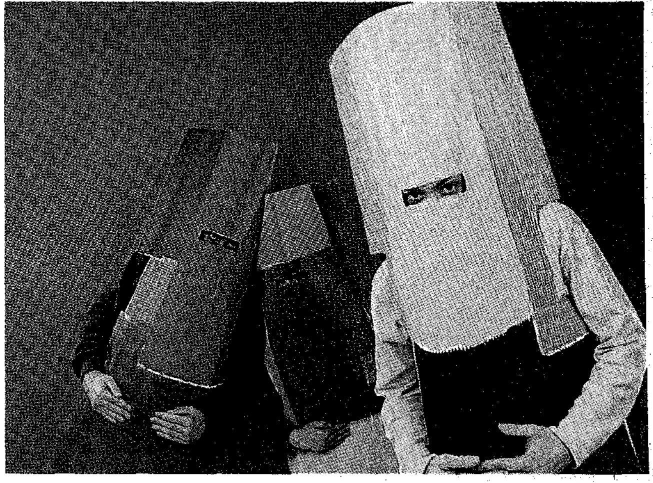
In "No! No! No!," one of eleven skits in *Thimble-Bellies,* a mother can't understand why her little daughter always says no when asked to study. "Adults relate to the mother's frustration, and kids like knowing they're not the only ones who are angry about doing homework," says Guttmacher. In another skit, young Mixed-up Mabel can't figure out how to organize a long list of chores. Later, as an adult, she can't decide between several street vendors' wares.

No fantasy, no Brothers Grimm, for Bags buffs. The Bags are known for using common household objects—bags, movers' cartons, mops—as props and even costumes. "Parents see this as encouraging their children's creativity," says Guttmacher. "It does. After one show, a tiny girl gave me a drawing she'd made. It showed her whizzing by on a scooter, saying 'hello, good-bye' to us."

"We use only what *we're* entertained by," says Judith Martin, the artistic director. "I think that's why the Bags have always attracted good, serious performers."

Serious, indeed. Martin, who choreographs the constant dashing about, studied with Martha Graham and once danced with Merce Cunningham. Guttmacher and the other player-improvisers come from such theater groups as the Manhattan Theatre Club, Ensemble Studio Theater, and the Public Theater. Donald Ashwander, who writes the show's cheerful tunes and accompanies the players on the electric harpsichord, has composed for London's Royal Ballet.

Of course, the audience may derive its pleasure from an hour of vicarious silliness. Who wouldn't enjoy splashing white paint around (as the Bags do in "Polar Bear") or dancing wildly, gibbering one word over and over (in the final skit, "White!")? Even Mayor Koch, who came onstage to accept the Bags' 1985 award for patronage, admitted, "If you think you have to be a child to enjoy this, you're wrong." JENNIFER ROBERTS



The Paper Bag Players hard at work at play.

STREET SEEN

Coonskin Capers

ANYONE WHO TRULY wants to be king (or queen) of the wild frontier of fashion should consider a genuine Davy Crockett–style raccoon hat—one of this winter's pick hits, judging by the rate at which they're showing up on the street.

While Crockett may not be the role model for the fad (it's hard to believe that Ralph Kramden's Racoon [*sic*] Lodge is responsible, but it may be), sales at Geronimo (281 West Broadway, 431-3759) indicate that the fur is flying in every direction (the store also stocks beaver and otter headpieces, and occasionally bear and buffalo). "At first, it seemed that only Village and SoHo people were interested in them," says store manager Scott Jordan, "but now we are getting customers who are distinctly East Side—I mean, business men and women and preppies."

Mark Humpal, who owns Geronimo with David St. James, collects the animals (90 percent roadside casualties, he says), tans the skins, and makes the hats by hand in New Hampshire, so the models displayed at Geronimo are all ruggedly one-of-a-kind. Some are in the pre-Revolutionary style (with the raccoon head still attached in front), others in the familiar Crockett mode, made with skins from the animal's hindquarters, with the ringed tail naturally attached. They retail for between $140 and $180. STANLEY MIESES

Fess Parker, eat your heart out.

OVERHEARD

THREE-CARD-MONTE DEALER to a potential mark on Fifth Avenue:

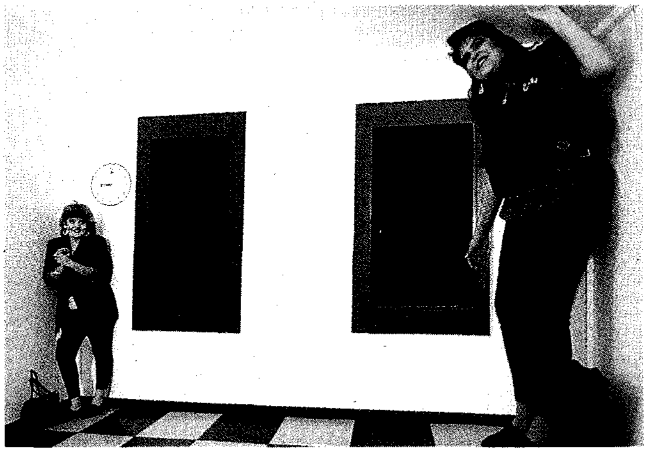
"Come on, man, try it. I'll do it so slow Ray Charles could see it."

PATTI JONES

Photographs: top, Ken Howard; bottom, Donal Holway.

UPPER EAST

BLINDING US WITH SCIENCE



Exploring science in the distorted room.

SCRATCH-AND-SNIFF exhibits at Madison and 56th Street? Well, not quite, but for three months starting January 29, the IBM Gallery of Science and Art will become a scientific fun house filled with distorting mirrors, optical illusions, and kaleidoscopic effects.

The 83 exhibits are a slice of the Exploratorium, San Francisco's famous "interactive" science museum, founded in 1969 by the late Dr. Frank Oppenheimer. The IBM show focuses on the human perception of light, and if these exhibits don't trigger near-hallucinogenic experiences, they're sure to stir a few psychedelic memories.

Visitors will fragment and multiply in a giant kaleidoscope. The slanted ceiling and floor of a distorted room will create an Alice in Wonderland feeling. A video camera will make montages of visitors walking through the exhibit.

Guides will explain the scientific principles that underlie the pretty diversions. And for three months at least, there's a way for decadent urbanites to open wide the doors of perception without unhealthy side effects. P.H.

The Scoop on Salinger

LONDON LETTER

A DISTINGUISHED English editor and biographer, Ian Hamilton, has taken on what must surely be one of modern literature's hardest tasks—a full-length biography of J. D. Salinger, who is often called the Howard Hughes of letters. *J. D. Salinger: A Writing Life* will be published by Heinemann (London) in May and by Random House in June.

Only after twelve months of "literary detection"—through letters and documents, and interviews with acquaintances and army buddies—did Hamilton decide he had enough information to contemplate doing the biography. Salinger has only given one interview—to a sixteen-year-old girl, for a New Hampshire newspaper. The last photo of him was taken ten years ago through his garden fence. Salinger has also lined the path of any biographer with red herrings, fibbing about everything from his education to the size of his family.

After getting a firm no to his request for a talk with Salinger, Hamilton, whose last work was a biography of poet Robert Lowell, was also turned down by most of the writer's friends (including the almost-as-elusive William Shawn of *The New Yorker*).

It is rumored that in his last twenty years of silence, Salinger has completed at least two books, neither of which has been published, because, Hamilton says, he feels all publishers are corrupt.

Meanwhile, the 67-year-old writer, who lives by himself in Cornish, New Hampshire, should be earning enough from the sales of *The Catcher in the Rye*—250,000 paperbacks a year 35 years after publication—to keep himself in the comfortable obscurity to which he has become accustomed. CRAIG BROWN

TRUE TALES

Club Notes

MOST HOT SPOTS ARE built on word of mouth and are hard to track down. The Lower East Side bar you hear about turns out to be in TriBeCa. Few last long enough to make the phone book, and often by the time Ma Bell catches up with them, so have the schleps.

Last weekend, after looking around for a few places, I resorted to a phone booth and 411.

"New York Telephone. May I help you?"

"Hi. I know you don't usually give addresses, but there are two places I'm looking for—the Milk Bar and . . . "

"I know," the operator interrupted. "The other one's the World, right?"

Shocking. I'd never heard one of those metallic voices sound human, much less hip.

"Er, no," I said.

"Oh. Most people want those two."

Feeling uncool, I said, "It's just a bar called Scorpio's."

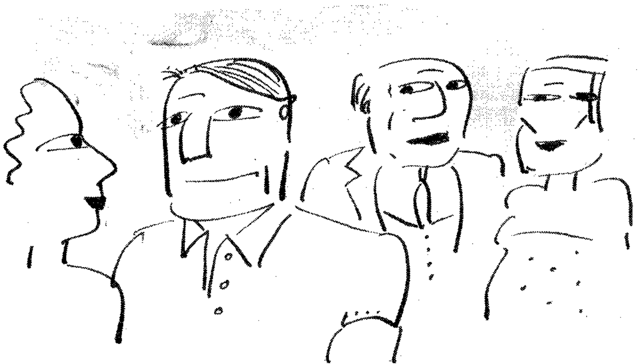
"Scorpio's? I haven't heard of that one." She looked it up: no listing.

"Okay," I said with a sigh. "How about the World?"

No listing there either. "It's pretty new," the operator said knowingly. Then she added, "Sorry."

DAVID HANDELMAN

PEN & PENCIL



"That's Chester Smedley. We used to be the same age."

ANTHONY HADEN-GUEST

Photograph by S. Schwartzenberg.

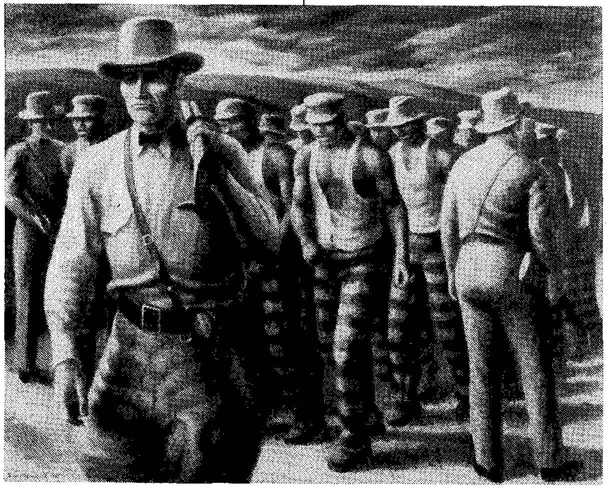
BY RUTH GILBERT

RUTH RECOMMENDS

"Tales of Japan," an exhibit of magnificent Japanese scrolls and prints from the collections of the New York Public Library at 42nd Street and Fifth Avenue, is on view February 1 through March 25.

CECIL B. DE MILLE

"Ready When You Are, Mr. DeMille," a profile of the great Hollywood director of spectaculars, airs February 1 at 10 p.m. on the Channel 13 series Film on Film. *It's followed at 11 p.m. by DeMille's stunning* Cleopatra *(1934) with Claudette Colbert.*

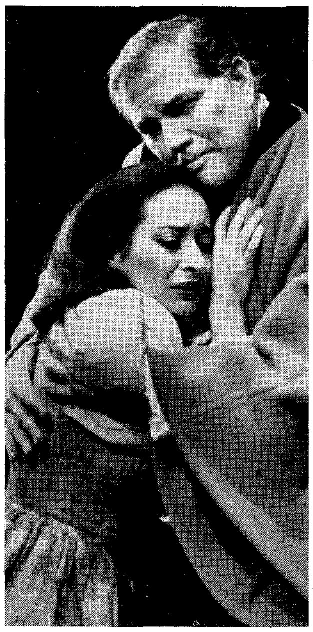


AMERICAN ARTISTS' CONGRESS

From February 1 through March 1, the ACA Galleries presents a fiftieth-anniversary commemorative exhibition of works done from 1936 to 1942. Above is James Turnbull's Chain Gang *(oil on board, 1937).*

SADLER'S WELLS ROYAL BALLET

Principal dancer Marion Tait is Princess Aurora in The Sleeping Beauty *February 4 during the company's one-week engagement at Brooklyn's beautiful Academy of Music.*

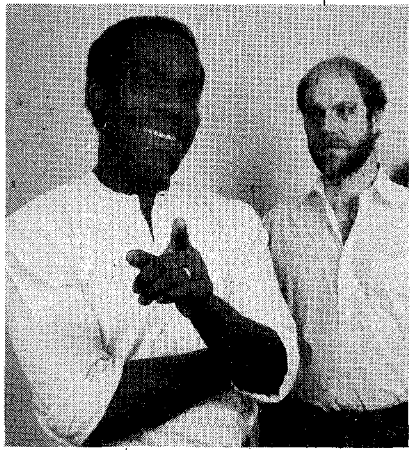


'FUENTEOVEJUNA'

Above are Adriana Sananes and Rene Sanchez in Lope de Vega's historic drama, presented in Spanish by the Repertorio Español at the Gramercy Arts Theatre. A town bands together to counter the oppression of a feudal master.

'CALIGULA'

James McDaniel (left) and Jay Patterson star in the Circle Repertory Resident Ensemble's contemporary version of Albert Camus's play. It's previewing at the Triplex at Manhattan Community College and opens February 2.



Photographs: top right, Leslie E. Spratt; bottom right, Gerry Goodstein.

DAN
ON THE RUN

CAN RATHER STAY ON TOP? BY TONY SCHWARTZ

IT IS MID-AFTERNOON IN EARLY JANUARY, AND DAN RATHER has just returned from a ten-day Caribbean vacation, his first extended rest in two years. Tanned, immaculately dressed, towering over the four pale-faced producers of *The CBS Evening News* seated in a cramped, windowless office, Rather looks considerably larger than life and considerably younger than his 54 years. The broadcast he heads has just finished the year still in first place in the ratings. For the second consecutive year, the *Washington Journalism Review* has named Rather the best television anchorman. His friend Van Gordon Sauter has recently replaced Ed Joyce as president of CBS News—in large part because Rather lobbied privately for a change in leadership. And on this afternoon, no big breaking news story demands his attention. If there's any time for him to be feeling relaxed and secure, this must surely be it.

But Rather, typically, has found something to worry about. He scans the script for a story about the court ruling that Kodak can no longer produce instant cameras. "I just have one important question," he says. "Does anyone give a s--- about Kodak?"

Bill Crawford, one of the producers, nods. "Sixteen million people bought the camera and now they can't buy film for it," he says.

"But surely," counters Rather, "no more than two of those cameras are still working."

"Everyone owns a camera," says Crawford, smiling. "That's a reason for us to do the story."

"What did the stock market do today?" Rather asks. "Is that a story?"

"Down eight points," someone yells.

"Not enough," says Rather, looking down a tentative list of the evening's stories. "We could use one more terrific piece. Wouldn't hurt if we had a little news here."

"That," says Lane Venardos, executive producer of the broadcast, "is hard to produce on demand."

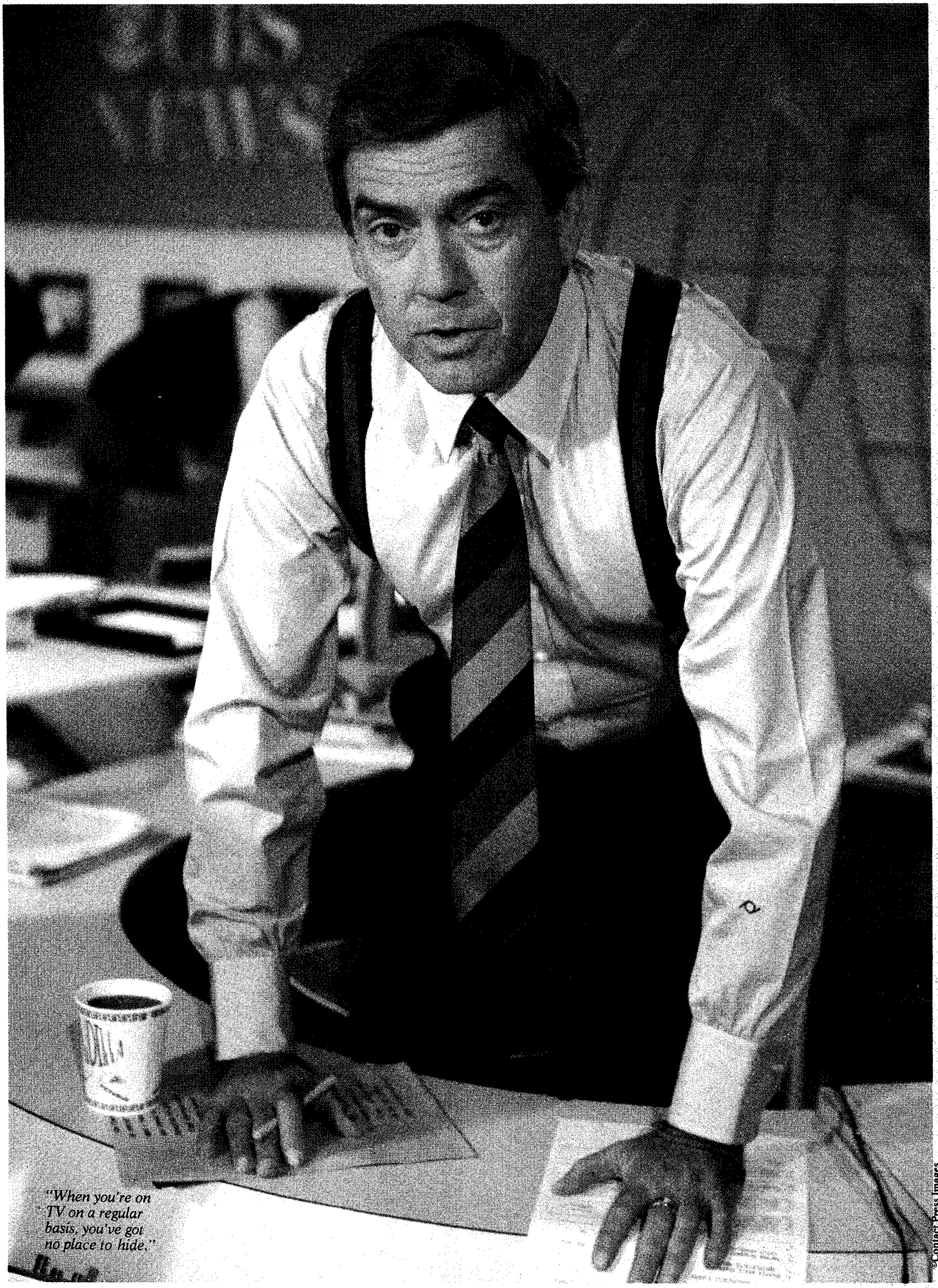
Rather is not assuaged. He asks to see the story that has been scheduled as the tag for the night's show, an important choice because it represents the last impression left with viewers. It is a feature about how economics is being taught to elementary-school kids. The reporter for the story is in the room when Venardos screens it on an overhead monitor. Rather watches, tight-lipped. There is a pregnant pause when it is over. "It's fine," says Rather, fooling no one. "I've got to go write some headlines."

Fifteen minutes later, Rather is back. He closes the door. "What else do we have for a tag?"

IN MARCH, DAN RATHER WILL CELEBRATE HIS FIFTH ANNIVERSARY as anchorman and managing editor of *The CBS Evening News*, a job that earns him an estimated $2 million a year. Except for a brief period at the start, he has consistently kept CBS atop the ratings, by nearly the same margin he inherited from his revered predecessor, Walter Cronkite. He has also done it on his own terms, helping to transform the look, style, and story selection of an evening news program that in its new incarnation remains formidable. Any initial skepticism about Rather's capacity as an anchor has long since evaporated.

But Rather isn't satisfied. What he wants is deceptively simple.

The son of a ditchdigger, he wants above all to hold on to



"When you're on TV on a regular basis, you've got no place to hide."

©Contact Press Images

PHOTOGRAPHED BY DAVID BURNETT

VOCATION: *Journalism is not just his profession; it is a higher calling, missionary work. He is not merely competitive; he is driven to win. "Dan," says his longtime agent Richard Leibner, "hates to say no."*

what he's got. But he also wants to do it on his own terms. He is determined, for example, to be seen within CBS as a company man and head cheerleader. But he also sees himself as the heir to Ed Murrow, the conscience of a corporation he increasingly doubts has the best interests of the news division at heart. He is zealous about protecting his *Evening News* turf and his authority as managing editor. But he is also, by nature, deeply reluctant to confront his adversaries and extremely eager to get along. He sees himself as a fierce guardian of traditional journalistic values. But he is also committed to winning a ratings battle in which non-journalistic values such as promotion and pizzazz are more and more a factor.

At the same time, Rather faces a growing number of challenges from the outside. Television is no longer a growth business, and the era of news expansion is over, at least for the foreseeable future. Both NBC, with General Electric, and ABC, with Capital Cities, have new cost-conscious corporate owners. CBS, facing a huge debt incurred in fighting a takeover bid by Ted Turner, and struggling in prime time, ordered company-wide cutbacks last fall that affected 125 employees at CBS News. Rather says he now regrets that he didn't fight the cuts harder. But the harsh reality is that news divisions, once treated as prestigious loss leaders for networks, are now viewed as profit centers, and news decisions are tempered more than ever by cost considerations.

Rather also faces more intense competition. Peter Jennings at ABC has carved out an identity as a sophisticated, thoughtful anchorman. ABC's *World News Tonight* has a strong group of correspondents and is exceptionally quick on breaking news stories and impressive on more ambitious projects—including, most recently, a five-part series on terrorism. The broadcast's worst handicap is the network's weakness in prime time.

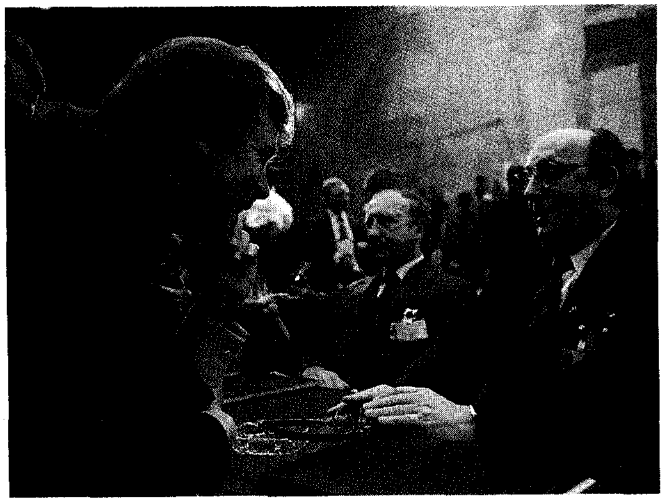
At NBC, Tom Brokaw has yet to come into clear focus as an anchorman, but he is smart and tough-minded. Moreover, NBC News has a new management team, led by Larry Grossman, that has a gift for touting even its modest accomplishments and for downplaying sizable shortcomings. Among other things, the team has launched an intense promotional campaign aimed at building Brokaw's visibility and stature. But NBC has yet to distinguish itself in a crisis and got badly beaten on the Beirut hostage story, when a vacationing Brokaw was caught trying to play catch-up. But on a daily basis, the *Nightly News* is livelier and more resourceful than it was a year ago. In turn, its ratings have crept up, and last week the show finished seven tenths of a ratings point behind Rather, its best showing since 1982.

FINALLY, ALL THREE EVENING NEWS BROADCASTS ARE being buffeted by the expansion of local news and cable news. Satellite technology and cooperative news-gathering ventures have made it possible for even small local stations to report, with live pictures, breaking national and international stories. As a result, the historic role of the evening news programs—to provide a capsule summary of the main news events of the day from around the world—is being rendered superfluous. Perhaps partly in response, the audience for the evening news programs has dropped more than 13 percent during the past five years (although it rose slightly last year).

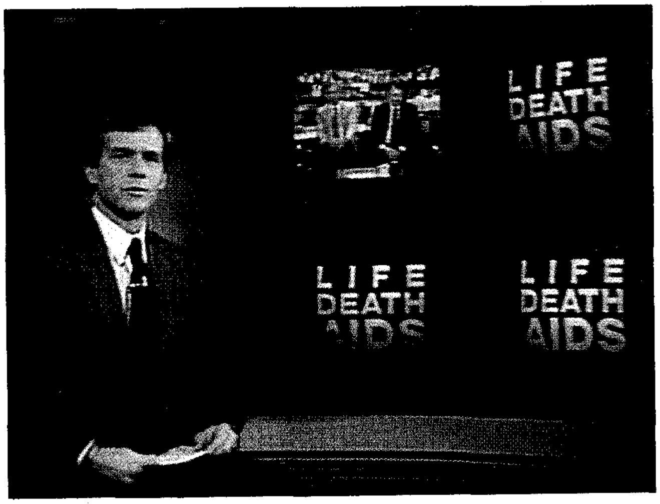
In an effort to distinguish themselves, all three evening newscasts have been moving steadily toward longer analysis and trend stories that are less tied to breaking news. But there are risks. With only 22 minutes a night, any addition means a subtraction. Viewers may indeed be getting all the news headlines they need earlier—from local stations. It is not clear if the alternatives that network news programs are offering will prove compelling to viewers. In short, the definition of the evening news is up for grabs.

In the midst of so much change, the three anchormen are more central then ever, in part because they are promoted more openly as stars. Also, the secondary starring roles on the broadcasts have been reduced. In the Cronkite era, such Washington correspondents as Rather, Roger Mudd, Marvin and Bernard Kalb, and Fred Graham were on the air nearly every night and shared Cronkite's spotlight. Today—at CBS in particular—the Washington correspondents are on less often and compete every night for airtime with the top general-assignment and bureau correspondents. Because all three anchors remain energetic reporters, they compete on that level too, racing each other around the world not only to cover major events like the summit but also to report on less far-reaching stories like the earthquake in Mexico.

Through it all, Rather has managed to keep CBS on top, and there is nothing accidental about his success. He is the most studied of the three anchormen, but critics who argue that Rather's persona is contrived don't understand what makes

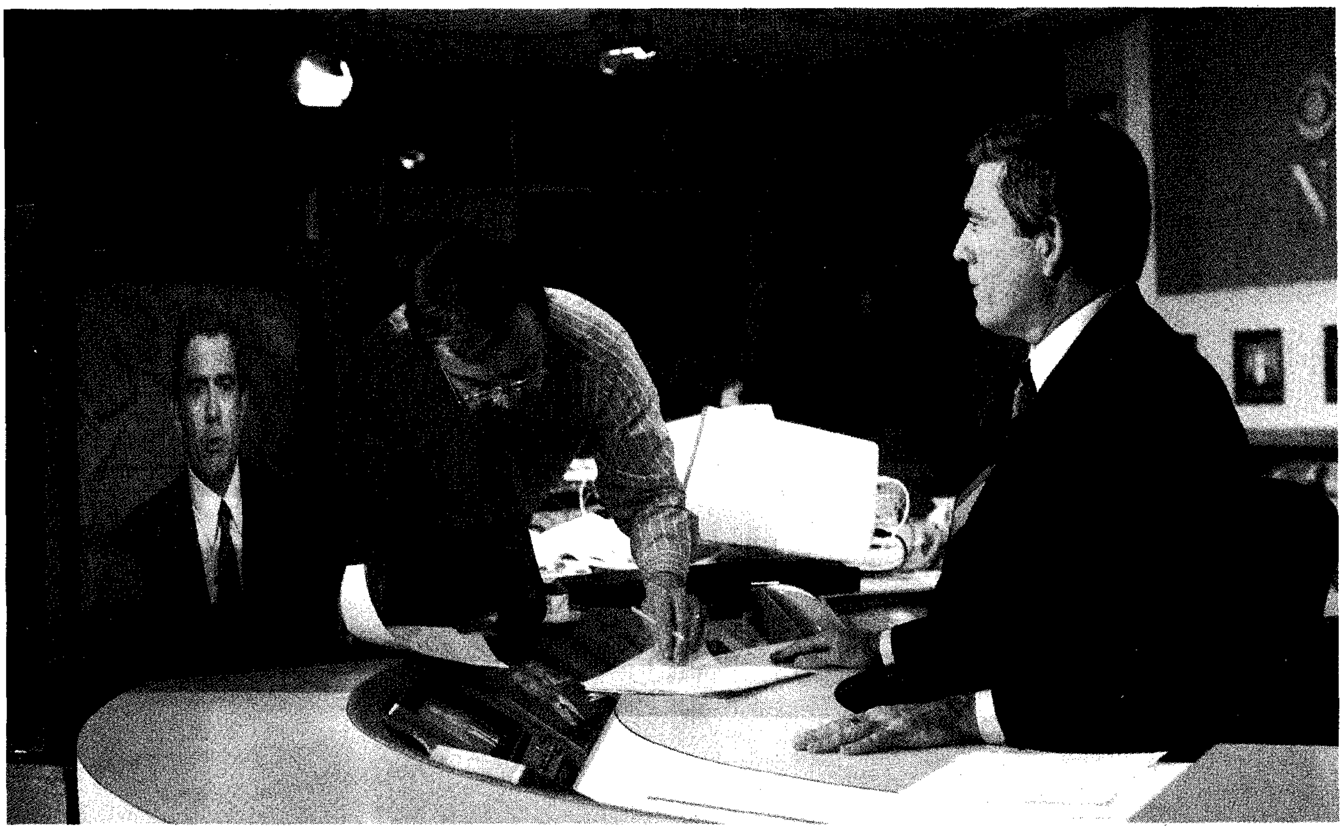


JENNINGS: *Sophisticated, thoughtful, with crack correspondents.*



BROKAW: *Is he finally coming into his own?*

Photograph, right: Donal Holway.



OPEN BOOK: *"Rather is a reflection of what he's feeling," says a CBS executive. "You can see immediately if he's angry, or happy, or involved."*

him so effective. His unique strength is the ingenuousness and passion with which he has played the role of himself.

DAN RATHER GREW UP POOR IN HOUSTON IN the 1940s and became the first member of his family to attend college, when he enrolled at tiny Sam Houston State Teachers College in Texas in 1950. He is still married to the woman who was the secretary at the radio station where he worked early in his career. He grew up deeply influenced by simple, homespun values—good manners, the importance of hard work, loyalty to the boss, love of country, and humility. These qualities are amplified by Rather's exceptional intensity. He is not simply loyal; he is loyal to a fault. He is considerate and gentlemanly not only to colleagues and to underlings but to his worst enemies as well. Where a bouquet would do, he sends a huge arrangement. The same is true of his approach to his job. Journalism is not just his profession; it is a higher calling, missionary work. He is not merely competitive; he is driven to win. He does not simply work hard; he works relentlessly. "Dan," says his longtime agent Richard Leibner, "hates to say no." Rather himself says that if he were female, he'd always be pregnant.

Indeed, Rather has sometimes got himself into trouble with colleagues because of his efforts to satisfy everyone. Consider his role in Ed Joyce's ouster in December. By last summer, Joyce had alienated many key CBS newsmen with his autocratic style and his unwillingness to listen to their concerns. Rather was deeply offended by a curt memo Joyce sent to the *Evening News* staff dismissing complaints about inadequate resources.

Colleagues and friends of Rather urged him to speak out. He expressed sympathy for their concerns but wouldn't lead an open revolt. Instead, he took his complaints quietly to Joyce's boss, Van Sauter, with whom he has a close relationship. By October, stories of a growing rebellion against Joyce began to leak to the media. This time, Sauter went to Rather and implored the anchorman to consider saying something publicly that was supportive of Joyce. More convinced than ever that Joyce had to go, Rather nonetheless felt a loyalty to Sauter, agreed to meet with several print reporters, and—in typically hyperbolic fashion—found glowing things to say about Joyce. Rather's friends were stunned; critics promptly labeled him "180-degree Dan."

Rather now acknowledges that he did favor Joyce's ouster, even as he praised him. "Things had reached a point," he says, "which I'd hoped they never would, where CBS News was becoming factionalized, and that had to end. But I don't regret what I said publicly about Joyce. What I said was true. If I'm going to say something about someone, I'll do my best to accentuate the positive. If what I said misled people, I regret that. But I don't think it did. I hope it didn't."

Rather has been more effective when he has focused solely on his own situation. In the early years, he had a lot of catching up to do. He responded first by seeking the assignments he recognized were part of a top correspondent's portfolio—covering the civil-rights movement, running the London bureau, doing a tour in Vietnam even though it meant leaving his family behind, reporting on the White House. He also set out to deepen his education. Concerned about the gaps in his reading, Rather sought out Eric Sevareid for advice and took it, plowing through Montaigne's essays, and books like *All the King's Men.* Entranced by the sound of Ed Murrow's voice—especially the trademark opening "This is London"—Rather listened to the transcriptions over and over, trying to learn from his cadence and rhythms.

"I remember taking a walk with [Rather] after the 1968 convention," says Mike Wallace. "You had to admire his work at the convention, but as he talked wistfully about what lay ahead for him, I remember thinking that he'd never make anchor. There was an unsophisticated quality about him, something almost callow. He didn't seem to have the weight or the authority that some of the others did. But I didn't really sufficiently credit what he was after. He was determined to do whatever had to be done in the way of educating himself—reading, reporting, digging to bring himself even. And he did. Any

PERFORMANCE: *"He has American virtues and American flaws," says one admirer. "He can be obvious—the touching piece that gets too mawkish. But if he tried to change it, he wouldn't be Dan Rather."*

guy in his position calculates moves and their effect, but I don't think Dan ever did it by denigrating or climbing over the backs of others. He keyed on himself."

Even after he got his current job, Rather prepped to anchor his first space shot by sitting down and watching videotapes of Cronkite in the same role. And even now, colleagues walk into Rather's office and find him reading the poetry of Pushkin or a history like Paul Johnson's *Modern Times.* He remains a student.

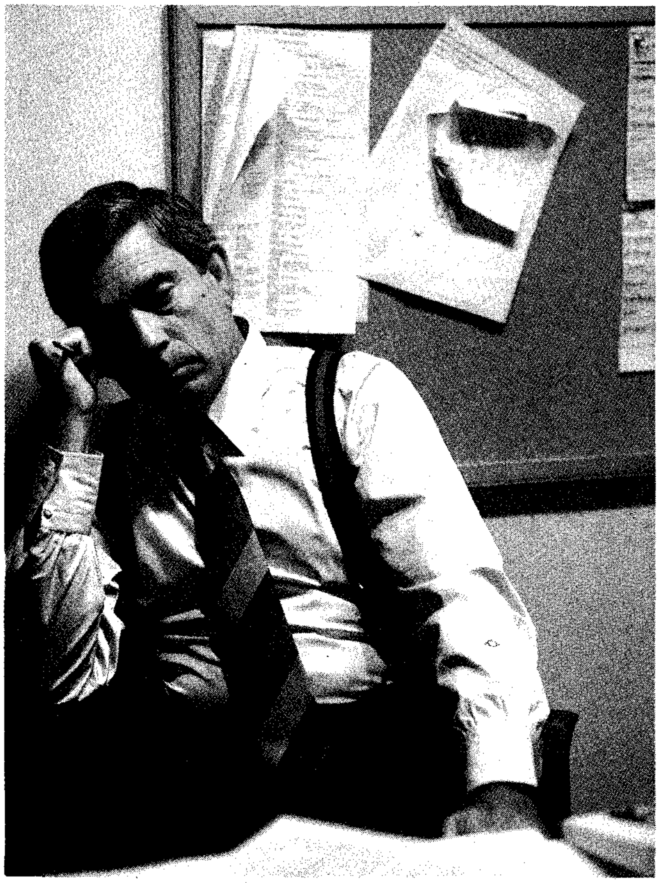
Above all, Rather's self-improvement efforts may have given him the confidence not to compete by selling himself as an intellectual or a sophisticate. Instead, comfortable that he'd done his homework, Rather could nurture the down-home persona that came more naturally to him—speech laced with Texas homilies, heart worn on the sleeve, a simple, blunt style of writing, a direct manner as a reporter.

When ABC was scooping CBS (and NBC) at the scene of the TWA airline hijacking in Beirut last summer, Rather managed virtually single-handedly to keep CBS competitive merely by working the phones—most notably in securing a transcontinental interview with Nabih Berri. When Rather attended the Gorbachev press conference at the summit, he sat in the front row and asked the first hard, confrontational question: Why not let all Jews who seek to emigrate do so, and how many political prisoners are there in the Soviet Union? Critics accused Rather of grandstanding, competitors of asking a question he knew would not be answered. The reality is that, for better or for worse, Rather was simply being himself.

The same instincts guide him socially. Rather is capable of small talk, and he can work a room effectively at an affiliate's convention. But he is not comfortable on the New York social circuit and mostly avoids it. "I've been with Dan at functions that include celebrities," says Andy Lack, once Rather's producer at *60 Minutes,* "and he'll have a chance to hang out with a big star, but he'll say to my wife and me, 'Why don't you come back and have a drink with Jean and me?' He just doesn't play that game."

AT HIS BEST, RATHER COMMUNICATES PASSION, INtensity, involvement—the sense that he cares about what he is telling you and wants desperately for you to care, too. "There is a momentousness, an urgency in Dan's delivery that makes you say, 'Oh my god, I better watch this guy, because the world may be about to end,' " says Roone Arledge, president of ABC News. "The world hasn't ended yet, so far as I know, and his urgency isn't always warranted, but it's very effective." Where Rather errs, it is almost always on the side of excess. "He has American virtues and American flaws," says one admirer. "Dan's strength is not his subtlety or his soft touch. He can be obvious, heavy-handed—the touching piece that gets too mawkish, the tough piece that has just a bit too much of an edge. But if he tried to change it, if he were more self-conscious, he wouldn't be Dan Rather."

A good example is the broadcast Rather did on the evening of December 24. Twelve days before, a plane carrying 248 soldiers returning from the Middle East had gone down in Gander, Newfoundland, killing all the passengers. To close the broadcast, Rather wrote a short essay on the bittersweet intrusion of sadness in a joyous season. He had barely started when he began to break down, struggled to compose himself, then read to the end, still close to tears. Some newsmen were incredulous. "You look at it and you say, 'What is this all about?' " says one. "Here's this tough guy who stood up to the Nixon White House and never blanched, and suddenly he's weeping on the air. Are you telling me he can't control himself?" The answer may simply be that Rather now instinctively resists censoring emotions that have generally served him well—even if he sometimes risks being ridiculed for going too far.


PLAYING TO WIN: *Only one way to do the job.*

Rather says that he couldn't stage sentiment even if he wanted to. "I do my best to control my emotions," he says, "but there are times when, try as you may, you can't hold it in. The real point is that when you're on TV on a regular basis, you've got no place to hide. You come across for who you are."

The stories that set Rather off most are classic American melodramas. He's reported hundreds of plane crashes, surely, but it was the death of a planeful of American soldiers returning home for Christmas that brought him to tears. He responds to election nights the way die-hard fans do to major sporting events—by getting very charged up. If a race is close or the stakes seem high, you can count on Rather's language to heat up—"like a hot knife through a Texas peach," jokes Peter Jennings. But he can also veer to the opposite extreme. Rather spent two years pursuing the Watergate story more relentlessly than any other broadcast reporter, but on the night of Nixon's resignation speech, he got caught up in the personal tragedy and praised the speech on the air so effusively that he himself later regretted it.

Put simply, Rather does not perform; he reacts. "You can always tell Dan's mood when he's on the air," says Howard Stringer, the executive vice-president of CBS News. "Cronkite could compose himself before a broadcast. Rather is a reflection of what he's feeling. You can see immediately if he's angry about something, or happy, or involved. He just doesn't hide it. God save us on days there is no news. That's when he struggles. It's in a crisis that he lights up the screen."

"I couldn't act otherwise, even if I wanted to," says Rather. "When I came to this broadcast, I wrote down three things that I believed I'd learned about broadcasting. One is that you've got to be interested in what you're doing, and the viewer has to know you're interested. The second is that you have to know what you're talking about. And the third is you've got to be glad to be there. When I began doing the broadcast, I had no idea how much advice I was going to get, about how to look and speak and where to turn. It's something anyone doing this job has to beware of. I always came back to these same three things."

THE OTHER ROLE THAT RATHER PLAYS IS MANAGING editor of the broadcast, and he views the job with a blend of zeal and pragmatism. "I think the anchorperson has to be the managing editor in more than just title," he says. "The viewer is entitled to know who's responsible for the broadcast. The point is that journalism in general runs a high risk of being homogenized and trivialized when it's run by committee or by corporate managers."

Rather was particularly concerned that Joyce, for many years a local station manager, was bringing to CBS News a local-station mentality, symbolized by the attitude that all correspondents are interchangeable. Joyce could not be reached for his views, and characteristically, Rather declines to discuss his feelings in detail. "My own sense of common courtesy," he explains, "dictates that what I say publicly should sometimes be gentler than what I may say privately."

However, colleagues claim that several times Rather went to plead cases on behalf of key CBS correspondents whose contracts were coming up and whom Joyce was on the verge of letting jump to rival networks, among them Bernard Goldberg and Bruce Morton. Another confrontation occurred when Joyce announced to Rather that he'd hired a correspondent with an Irish background for the *Evening News* because there was a large Irish population in markets where CBS is not strong. Rather complained about not being consulted and about the fact that he felt the reporter lacked experience. In the end, Rather relented, and even spent some time trying to help the correspondent. One day, Rather arrived at work to discover that the man had been sent to Argentina to cover the Falkland Islands crisis. The reporter did not distinguish himself, and when he returned, Joyce fired him. "He shouldn't have been sent there," Rather told a friend, "but having been sent, he shouldn't have been fired for screwing up. The revolving door is not CBS."

Rather illustrates his point about authority with a hypothetical example. "The other day we did a background piece on the Gramm-Rudman bill," he explains. "It's an important story, but it's a tough television story, because what are your pictures? The very mention of Gramm-Rudman is instant Sominex, even among our own staff.

"Now let's say that Van or some top executive wanders in—this didn't happen, mind you—and he looks at our story list and says, 'What is this mind-numbing Gramm-Rudman story doing at the top of the broadcast?' And a quaking producer says, 'I gotta tell you, that's Dan's idea. I tried to push it down, but Dan insisted.' Someone's got to have the authority to stand up, and the only one who's gonna have that is the anchor." Rather is being characteristically melodramatic. Both NBC and ABC—where Jennings does not have the title of managing editor—did pieces on the Gramm-Rudman bill that night. On the other hand, few would argue that the pressures have grown to do stories that are more visually arresting.

IF ANY NETWORK HAS MADE A SPECIAL EFFORT TO USE stories that will stir viewers, it is CBS. "It gets referred to here as the 'very' school of journalism," says Bernard Goldberg, a leading practitioner as a roving correspondent for the *Evening News*. "The worst indictment here is when someone watches a piece of yours and says, 'It's fine.' What you look for are stories—in my case, stories about how the country is changing—that make you feel 'very' something: happy, sad, funny, but emotional one way or the other."

That approach is actually the by-product of a broader change that began in early 1982, conceived largely by Howard Stringer, who had just taken over as executive producer of the *Evening News*, and carried out under the direction of Sauter, who was beginning his first tour as CBS News president. Rather, a year into the job, was faltering in the ratings and struggling to find an identity on a broadcast that still operated in the shadow of Cronkite. One key decision was to rely less on reports from Washington: correspondents standing against static backgrounds and reciting dry facts gleaned mostly from official government sources. The other was to exploit a visual medium more effectively by marrying words to pictures and telling stories through the real people affected by them.

The result was more dramatic and stirring material—which suited Rather's personality perfectly. Feeling more at home, he became more effective, and the ratings for the show came back. But the question was whether in seeking more impact there had been a sacrifice in substance—a charge that has been made by Cronkite himself, among others.

"There's no doubt we've given up some Washington government stories in order to get more stories from Denver and Dallas and Des Moines," says Rather. "I think *The CBS Evening News* has led the way in recognizing that not everyone is interested in the third- and fourth-level Washington stories, that to be a truly national newscast we've go to do more than that. I think we've become more confident of ourselves, and that means using the medium more effectively to take people to more places and show them more things. When I came here, I found that an hour after a broadcast no one could remember what they'd seen. Today, I like to think that a good *Evening News* piece—we did one the other day about farmers having a hell of a time—really penetrates the subconscious and stays with you."

But Rather wouldn't be Rather if he didn't worry about the consequences of his choices. "When you've only got 22 minutes, you've got to give up something to get something else," he says. "Every day you've got to balance the stories that you think people should know, need to know, with the stories you think will really interest them. Every day, there's a longer list in both categories than can possibly get in. On our best days, we blend the two. But it's always very hard."

What Rather doesn't mention is the undeniable influence of the ratings race, although he acknowledges it implicitly in his Gramm-Rudman story. The fundamental fear about dry, serious stories is that they prompt restless viewers to switch channels. "I think Rather really cares about serious journalism, and to the extent he can make a difference, he tries his damnedest," says Fred Friendly, the former CBS News president. "But I also think he's up against a system—I call it profit-center news—where it's been discovered that certain news sells better than other news. They can't afford to be dull."

At the same time, all three evening news broadcasts must balance the pressure for a quick-paced production against the need to find ways to distinguish themselves from local stations—and from each other. Stories just a minute and a half or even two minutes long often blend into each other, the time constraint preventing even the best correspondents from providing much texture, depth, or style. That is one reason why the three newscasts look remarkably alike most nights.

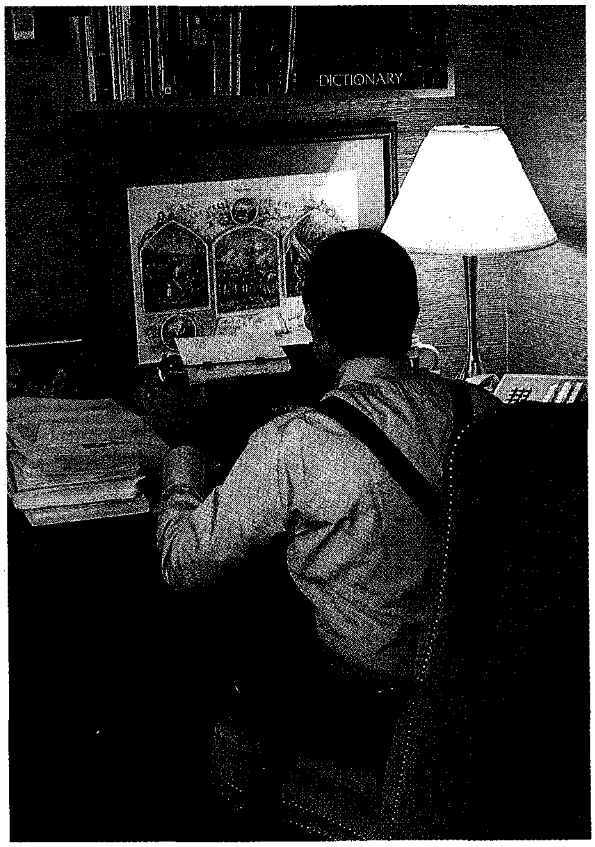
Longer stories and experimentation with alternative formats

THE COMPETITION: *What's acceptable is determined by what works. If Brokaw catches Rather in the ratings, experts will credit his informality and relaxed irreverence and proclaim the dawn of a new era.*

give the networks a far better opportunity to be different. If *The CBS Evening News* remains the most consistent and the best produced of the broadcasts, ABC's *World News Tonight* is often more ambitious and reflective—giving more time to many breaking news stories and more comprehensive series treatment to subjects ranging from the changing economy to teenagers in America to the summit.

PETER JENNINGS'S APPARENT LIABILITIES IN RELATION to Rather also make him a distinctive alternative. Where Rather is intense, gripping, and immediately involving, Jennings is slightly distant, low-key, and reflective. He is also the only one of the three anchors who has reported extensively from abroad, and he has been particularly impressive during the past year on such stories as the Beirut hostage crisis and the president's visit to Bitburg. It is not entirely surprising that Jennings and *World News Tonight* lead the ratings in the 25 largest urban markets, and that CBS leads overall by winning the heartland.

Nightline gives ABC another advantage because it allows the news operation to explore a single subject for an extended period each night. Ted Koppel's unique ability as an interviewer also generates drama purely from the conflict of ideas. Indeed, with Jennings, Koppel, Will, David Brinkley, and Jeff Greenfield, ABC News has an unusually large number of newsmen comfortable not just as reporters but also as commentators. Bill Moyers is capable of playing that role at CBS, but he hasn't appeared much lately on the *Evening News*.



PLAIN DEALER: *A simple, blunt style of writing.*

NBC News, under Larry Grossman, faces a challenge similar to Arledge's when he took over at ABC nine years ago. ABC was plainly third-rate then; NBC has more resources, but it seemed for a long time to be in a doze. The problem was actually networkwide, and chairman Grant Tinker's turnaround of the company over the last four years has certainly energized the news operation.

Grossman, who most recently was president of PBS but spent most of his career in advertising, has managed to improve the news division's sense of itself, despite grumbling from some members of the old guard who have lost favor. The executive most responsible for tending to NBC's image is vice-president Timothy Russert, a former aide to Pat Moynihan and Mario Cuomo. Russert is especially resourceful at highlighting the good news and downplaying the bad. The division's most notable success is the continuing resurgence of the *Today* show, which now leads the morning news race; the most glaring failure is the plodding *American Almanac,* NBC's long-promised news-magazine show.

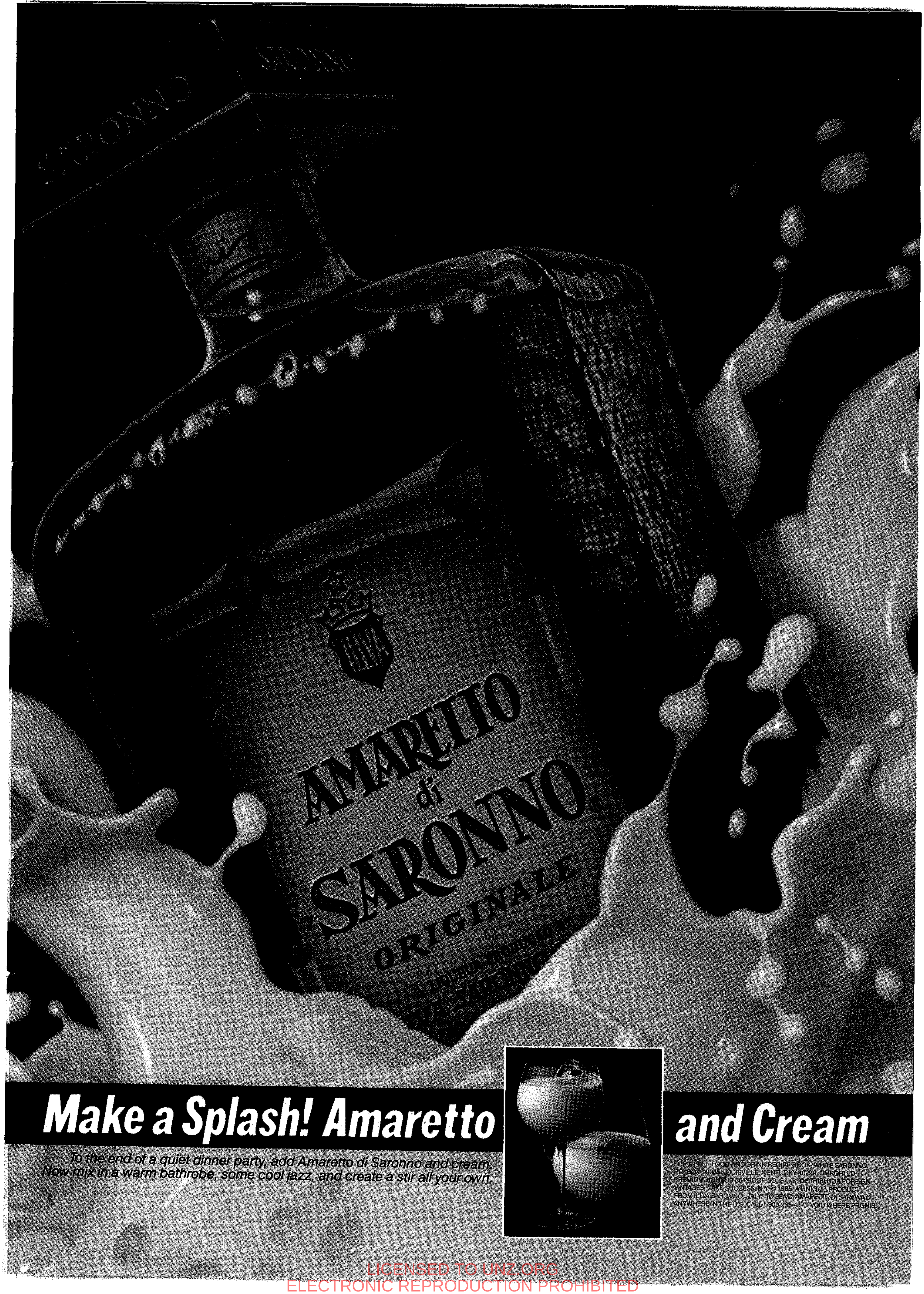
Nothing is more critical than the *Nightly News,* however, and there the jury is still out. Grossman says he is determined to continue a trend toward fewer and longer stories—and indeed only the *Nightly News* has institutionalized a slot every night for a lengthy story. The show has a much more contemporary feel and appearance. But the biggest problem is still to build a program around Brokaw that highlights his talents and clearly reflects his personality. "In terms of intelligence, knowledge, charm, Tom has all the necessary ingredients," says one top NBC executive. "The problem is that, rightly or wrongly, people don't attribute to him the sort of credibility and stature an anchor has to have to succeed."

It is not for lack of trying. Before the Super Bowl broadcast on NBC last week, Brokaw was scheduled to spend fifteen minutes in front of 100 million or so Americans, chatting with President Reagan about football and the American spirit. He has anchored NBC news briefs in prime time in recent months—hardly a critical journalistic function and usually the province of correspondents whose names you don't know. Ads promoting Brokaw run often during NBC's nighttime schedule. In December, he was the host of a Christmas special from the Washington National Building Museum, and ended up on a stage alongside Nancy Reagan, singing Christmas carols. He has appeared several times as a guest on *Late Night With David Letterman*—once to talk about a mountain-climbing expedition he'd been on.

Brokaw defends the value of the Super Bowl interview on the simple grounds that any opportunity to interview the president is worth taking. As for doing *Letterman* and the Christmas special, he insists it's hardly a big deal. "To deny you're human is silly," he says. "I think there's something of a cathedral mentality about what we do. There ought to be standards, but we can also be flexible, open the doors a bit. If I can't go on *Letterman* by this point without harming my credibility, then so be it."

In the end, what's acceptable is determined by what works. If Brokaw catches Rather in the ratings—and last week, NBC's *Nightly News* got a 22 percent share of the audience, compared with CBS's 23—experts will almost certainly credit his informality and relaxed irreverence and proclaim the dawn of a new era.

Rather, however, won't change. He has one way of doing the job, and he's not about to invent new ones now. Having climbed the mountain, the only place left for him to go is journalism heaven. He still needs a few more gray hairs before he can assume that celestial role. In the meantime, the challenge is to keep from falling off the mountain as the ground below him keeps shifting. ■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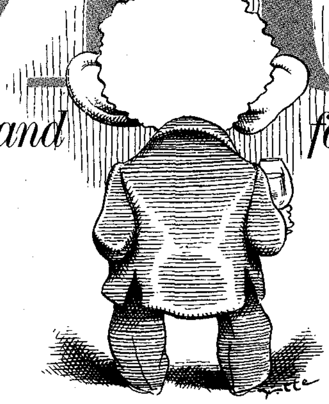
At play in the fields of the WORD

Alienation, imagination, feminism, and foolishness at PEN

By Rhoda Koenig

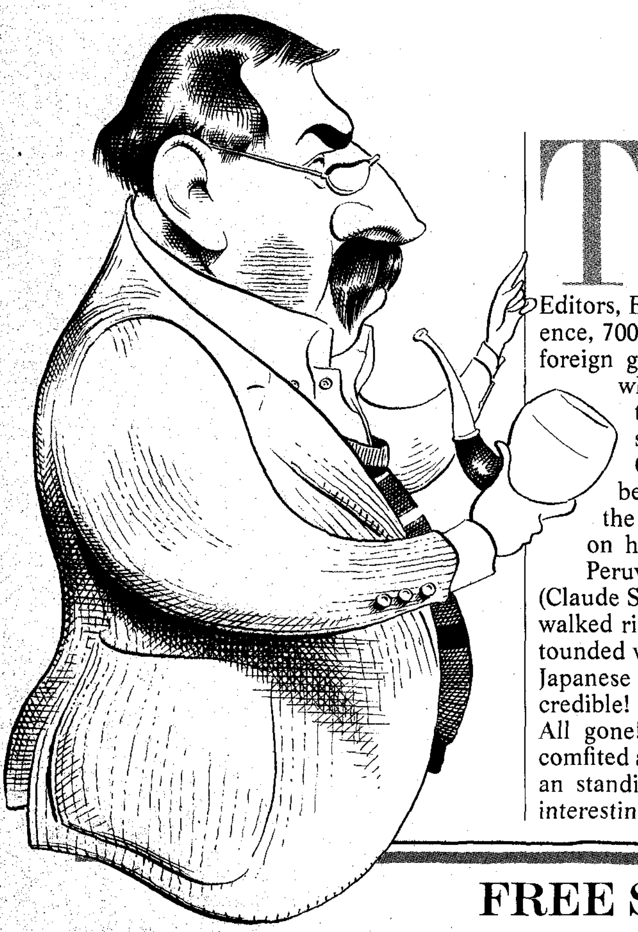


NORMAN MAILER

THERE THEY WERE, THE GREAT names in world literature, barred from one of the world's great libraries and standing in the cold. On the first night of the PEN (Poets, Playwrights, Editors, Essayists, and Novelists) conference, 700 members and their celebrated foreign guests shivered on 42nd Street while security arrangements were tightened up for the opening speaker, Secretary of State George Shultz. "There are Nobel Prize–winners standing out in the street wondering what is going on here," Mario Vargas Llosa, the Peruvian novelist, vainly protested. (Claude Simon, the newest Nobelist, had walked right up to the door and was astounded when told he couldn't go in.) A Japanese delegate spluttered, "This is incredible! Where is American efficiency? All gone!" Other celebrities were discomfited as well. The pretty blonde woman standing next to me remarked how interesting it was for her to see how the famous writers looked. "Oh, yes," I said. "They really have *faces.*" "Well," she said, "so do we." "Yes, but theirs are so—what's the phrase one always uses—'wonderfully mobile.' By the way, my name's Rhoda Koenig. What's yours?" "Faye Dunaway."

International PEN holds a congress every year in one of its 82 centers, usually a low-key affair at which five or six eminent writers present papers on a literary topic. But this year, the president of American PEN was Norman Mailer, so you knew the gathering was not going to be like a kaffeeklatsch in Bled. Last year, Mailer thought up the idea of selling $1,000 subscriptions to a series of talks by famous authors. The 800 tickets that quickly sold out paid for a six-day jamboree attended by several dozen high-toned speakers (besides Simon, PEN had snagged Nobelists Czeslaw Milosz and Saul Bellow), and PEN members filled the Essex House and St. Moritz from Sunday, January 12, with cheers, hisses, poetry, idiocy, laughter, tears, and applause.

The conference's theme this year was "The Writer's Imagination and the Imagination of the State," and from the beginning, the week was dominated by politics rather than literature—the sort, again, that one expects from Norman Mailer: sexual politics and power politics. Mailer had invited Shultz without consulting any members of the PEN board, some of whom were furious. E. L. Doctorow said that the congress had "put itself at the feet of the



FREE SPEECH

"If I criticize something in the Western World, I have to say I am not a Communist?"

GÜNTER GRASS

most ideologically right-wing administration this country has yet seen." A protest letter was hastily cobbled together and signed by Doctorow, Grace Paley, Susan Sontag, Elizabeth Hardwick, Nadine Gordimer, and many others, and handed to Mailer when everyone was seated inside. He showed it to Shultz, but refused to read it aloud, as the signers had requested. When one of the women asked why, the distinguished president replied, "I didn't bring the secretary of state here to be pussywhipped by you."

Mailer's formal statement, in his keynote speech, was rather more graceful. He praised the good work of PEN in helping to free imprisoned writers, aiding writers who are needy or ill, and encouraging translators, those writers who are treated so cavalierly but whose work most furthers the international cooperation that PEN was set up, in 1921, to promote. "Let us have an extraordinary week," Mailer concluded, "with bonfires of words, explosions of words, votive lights of words, luminescences of words. Let us return to the war and the play of words that will yet show our battered wife of a world some glimpse of starlight in the aesthetic heavens."

Shultz's speech turned out to be generous and intelligent as well, and in fact touched on several of the themes that speakers would elaborate on during the week: the state's aim of providing order versus the writer's aim "to create an imaginative order of his own"; the danger of not making distinctions between various types of states, or between the concept of the state and the individuals who govern it; and the mistaken idea that "creativity forged in the crucible of totalitarianism is greater than that in politically free but culturally commercialized societies." It was fairly well received until the overenthusiastic last line, which drew groans and catcalls: "Ronald Reagan and I are with you all the way."

At least, though, Shultz had an attentive audience, which he doesn't always get in Washington. As he told a PEN member, when he sends a cable to Reagan, he includes a joke so he can check whether the president has read it. If he gets back to Washington and Reagan says, "That was a great joke, George, I've been telling it to everybody," then he can relax.

AT THE PARTY AFTERWARD, I met the PEN president for the first time. Mailer was laughing with a couple of reporters, saying that he got the bruise under his right eye "sparring," and telling one journalist not to ask him general questions. "You should say, 'What do you think of Susan Sontag's remark that Norman Mailer is a mean-spirited dog?' " I introduced myself, and our talk, to the best of my recollection, went like this:

"You're much better-looking than I thought you'd be. When I read your review of *Ancient Evenings,* I thought you'd be desperately ugly."

"You disappoint me, Mr. Mailer. That's exactly what I had predicted you would say."

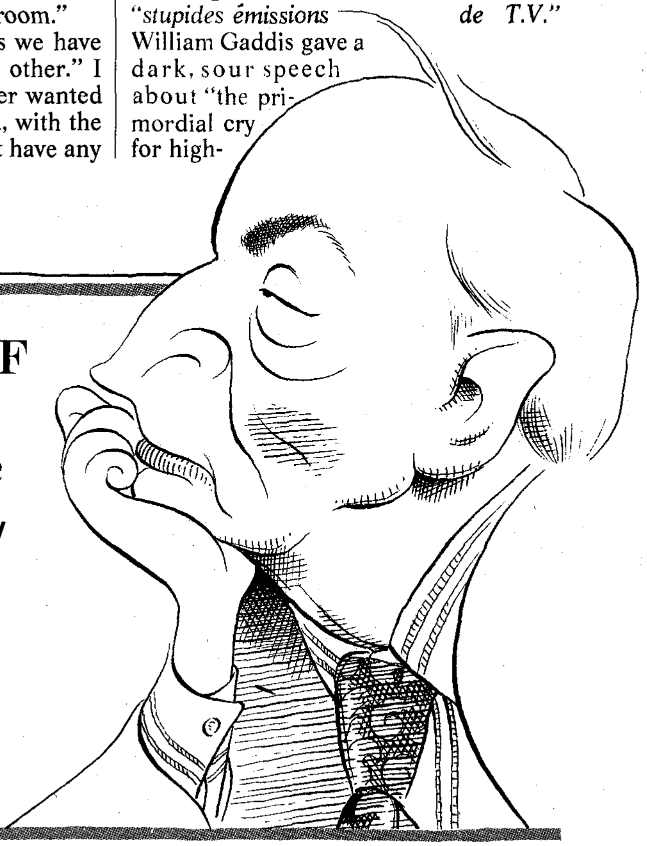
"Well, it's nice when I'm predictable, because I so rarely am. No, look, when a writer spends years of his life writing a book, you owe it to him to say, 'With the best will in the world I tried to read this and failed, and here's why,' not sit on some judgment seat. You tried to present yourself as some kind of high priestess breathing flames down my neck. You write well, but that review was full of manager's punches. You know what that is? It was conceived in the dressing room."

"I'm sorry," I said, "it seems we have nothing further to say to each other." I started to turn away, but Mailer wanted the last word. "Listen," he said, with the beginning of a twinkle, "I won't have any more respect for you if you don't get our conversation right."

"Well, then," I said as nicely as I could, "I'll either get it right or live with that."

TRIUMPH OF MIDCULT

"In America, we didn't start very high, and we didn't rise very high, either."



SAUL BELLOW

PEN DELEGATES DO NOT DRESS at all badly—Czeslaw Milosz, the Polish-émigré author of *The Captive Mind,* was extremely natty indeed in a gray-and-brown windowpane-check shirt, brown tweed suit and tie—but their clothes have a definite intellectual cast. While some of the men wore a staid dark suit, white shirt, and tie, most appeared in sweaters or went tieless in open-necked shirts. Anyone who didn't know Susan Sontag by the famous swatch of white in her dark hair, next to her right eye, could recognize her if he remembered Jacqueline Bisset in *Rich and Famous:* Sontag went through the conference in tweed trousers and boots, wearing an unbuttoned shirt over a buttoned one or a turtleneck, and one day adding a quilted leather vest and an untied scarf. On the first morning's panel, any fool could pick out Claude Simon, the bald, slightly built man in his French-intellectual gear of sheepskin-collared leather jacket. Like several other foreign delegates, Simon spoke in his native language, so I just tried to snatch what French-intellectual phrases I could as they drifted by: *"les salauds—c'est à dire, la bourgeoisie," "la culture de masse," "stupides émissions de T.V."* William Gaddis gave a dark, sour speech about "the primordial cry for higher authority." The state's imagination, he said, "relieves individuals from the boredom of imagining their own destinies." Nadine Gordimer flatly said, "The state has *no* imagination" and "The state is always certain it is right, but the writer is always ill at ease." Günter Grass, remarking that the artist did not live in what his nervous translator called an "ebony tower," said, "State-organized insanity, the daily threat of global self-destruction of the human race, presents a challenge to the literary imagination. And what can that imagination come up with, other than hellish laughter?"

When the panelists were free to re-

ILLUSTRATED BY MICHAEL WITTE

spond to each other, they sat in a lethargic silence until the moderator, Mario Vargas Llosa, encouraged them, "No, no, you must disagree!" Then Grass took up the theme that dominated the day's events: "We are still shocked by the events of yesterday. I travel to New York and the first thing I get is a lecture about freedom and literature. We were not allowed to speak out—this is not Bulgaria or Romania or Cuba! This is an example of our limited imagination and the strong imagination of the state."

Gordimer wanted to know why the protest letter was not read out, and Mailer, who had been watching on the sidelines, came up to join the panel. "It irks me," he said, "to be placed in the position of a literary bureaucrat, a commissar who would keep others from speaking. Secretary Shultz surprised me with the liberality of his views." This produced hisses from the audience. "It's possible we can get the McCarran-Walter Act overturned." (The act, which the Immigration Service uses to exclude foreigners with disruptive opinions, prevented Gabriel García Márquez from attending. He could have obtained a limited visa, but, said Mailer, "his Latin honor" kept him from accepting anything but an unrestricted one.) "The meeting had a certain form," Mailer explained, "and I didn't want to overturn it. You can call me a nice Nelly about manners if you want."

There was a brief, startled silence as everyone contemplated Norman Mailer, known far and wide for his slavish adherence to good manners.

The discussion went on, with Grass fuming at politicians. "I have seldom met a politician who was able to listen. Even if you say, 'You are right,' they say, 'No, you don't understand.' Always *they* understand better and better." Gordimer, speaking precisely and deliberately in her English-headmistress voice, said, "We don't imagine with the purpose of manipulating somebody." Vargas Llosa contradicted her joyfully: "No, no, we manipulate the *emotions*. We have been doing this always. We put all the worst of us, the demonic side of our personality, into our fiction and cover it with the beautiful cloak of art."

At the afternoon session, Amos Oz said he rejected the idea of "sweet and simple writers, beauties versus beasts." He recalled an anti-vivisection demonstration in Vienna at which protesters carried placards of Jesus surrounded by guinea pigs, which were captioned, HE LOVED THEM TOO. "They looked capable of shooting hostages in the head in order to end the sufferings of the guinea pigs." Robert Hughes said the artist had to take some responsibility for the nightmare of the state. He had asked Albert Speer where he got the idea for Nuremberg stadium, he said, and Speer fished out a copy of Goethe's *Italian Journeys*, pointing to the description of the stadium in Verona, where "the spectators would respond with one uninflected heart."

QUEL DOMMAGE!
"I met Roland Barthes, and he was exactement comme un marchand de poisson."

DANILO KIŠ

John Updike read a kind of bedtime story: "I send manuscripts away. I sometimes get praise and money in return. It is the United States mails, with the myriad routes and mechanisms that the service implies, not to mention the basic honesty and efficiency and non-interference of its thousands of employees, that enable me to live as I do, and to do what I do. I never see a blue mailbox without a spark of warmth and wonder and gratitude that this intricate and extensive service is maintained for my benefit."

This left everyone on the panel cold, especially E. L. Doctorow, who said stiffly, "I share Mr. Updike's love of mailboxes, but I feel that if he goes around the corner he'll find a missile silo buried in the next lot." Updike's remark that "government money in the arts can only deflect artists from their responsibility to find an authentic market for their products" also ticked off Susan Sontag, who later said that that was an easy opinion to have if you'd signed a contract in your twenties with *The New Yorker.*

At this meeting, too, Mailer popped up like King Charles's head to say, "I do not wish to become known as the gauleiter of the American left, the hangman of hyperbole," and that inviting Shultz was John Kenneth Galbraith's idea. But this time he wasn't the most glamorous unscheduled speaker. When questions were taken from the floor, the dark, fluffy-haired woman in the tomato-red dress turned out to be Rosario Murillo, the wife of Daniel Ortega Saavedra, the president of Nicaragua. In a steadily tremulous voice, she asked how the writer could use his imagination to prevent the genocide going on in her country, which was under attack by the United States. At this, Robert Hughes seized the mike and vigorously responded: "It is only by the greatest possible perversion that what's going on in Nicaragua can be called genocide. The writer must arm himself against this abuse of language." That word, he said, should be left for what the Nazis did to the Jews, or the Turks to the Armenians. "All that books can do is prepare the mind for dissent. No book has ever saved the life of one child, one Jew. The idea that the writer can interpose himself like some kind of medicinal artifact is airy-fairy nonsense."

Murillo was not the only inflammatory Latin American delegate. Omar Cabezas, the poet and memoirist and head of the Nicaraguan army, drew some fire for saying that censorship was necessary in his country as a matter of national security. When asked about the propriety of a writers' congress inviting a censor, Mailer answered, "He was invited not because of his political practices but because he's a very talented man." (Or someone is. *The New Republic* will soon carry an article about Cabezas's help from a friendly ghost.)

Afterward, Hans-Magnus Enzensberger, the German poet and essayist, said jovially that he thought things were proceeding according to plan: "The organizers formulate a theme, and we attack them." He added that this theme was something new for him—he was tired of conferences on "the role of the intellectual in modern culture." "Well," Robert Hughes put in, "the role of the intellectual in modern culture is clearly to attend conferences!"

"I LOVE TO WATCH THESE DELEGATES talking to each other," said an excited PEN member. "Like two dogs sniffing each other out. And it's fascinating for me to see what they look like. I thought Mark Strand would be little and elderly, and he looks like Christo-

THE DELEGATES RESPONDED FROSTILY TO JOHN UPDIKE'S STATEMENT THAT HE LOVED HIS BLUE MAILBOX.

pher Reeve in a wig." There was indeed much talk about the attractive, repulsive, and surprising appearance of the delegates. The most attractive woman was generally agreed to be Isabel Allende, the niece of former Chilean president Salvador Allende and author of *The House of the Spirits,* whose small, regular features were topped by a kiss curl escaping from her bouffant hairdo, and who draped a paisley shawl stylishly over one shoulder.

According to opinions from both sexes, the best-looking delegate was the happy, approachable Vargas Llosa ("Isn't he *unbearably* handsome!" cried a woman in front of me at one panel), but the most appealing was Danilo Kiš, variously referred to as "that charismatic Yugoslav" and "the literary Jean-Paul Belmondo." Talk about not being able to judge a writer by his book cover—Kiš is the author of *A Tomb for Boris Davidovich,* an excellent but horribly grim novel that the jacket blurb describes as a "fictionalized account of the self-destruction of [the] Comintern." At the library party, I discovered a slender, smiling man with bushy hair leaning against a column and, when I conveyed my admiration, was told I was *"adorable et charmante"* (Kiš's English is minimal) and got my hand kissed, or, rather, inhaled. Later, I returned to his corner to find him draped with pretty girls. "You seem to have many ladies," I remarked in French. "Oui," he sighed, the smoke from his Gauloise describing a trajectory of brooding resignation, "j'ai toujours beaucoup de femmes. Ça marche très bien au commencement."

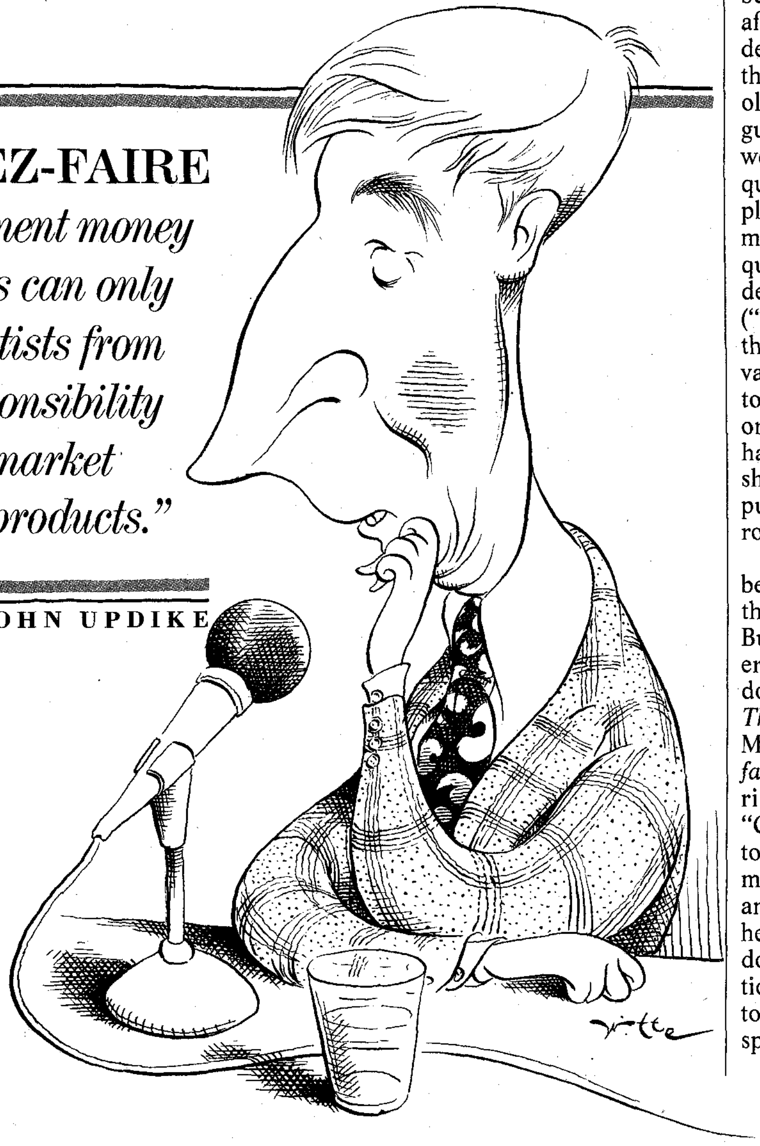
Kiš acknowledged that meeting writers can be disillusioning: "I met my great hero, Roland Barthes, and he was *exactement comme un marchand de poisson.*"

After the Monday meetings, the delegates reconvened at Gracie Mansion, where Mayor Koch offered them a tour ("We only allow intellectuals into the house") and got into a heated dialogue with three Latin Americans. "I think Ortega is a murderer, like Castro," he was saying, and "What do you think of Ortega buying $3,000 worth of eyeglasses? Don't tell me he didn't bring them back in order to sell them. Three thousand dollars! You have to be a capitalist to do that." The mayor walked away in search of less contentious company, and I asked if he was a member of PEN. "Kurt Vonnegut asked me to join," he said, "but what exactly do you have to do?" "You have to be the author of two distinguished literary works," I told him. A broad smile lit up the mayor's face. "Well," he said, "I've done *that.*"

The next evening, at a cocktail party at the New York *Times,* I talked to Günter Grass about the party at the Saul Steinbergs', after the library reception. At that affair, the foreign delegates had been deeply alienated, indeed stupefied, by the superabundance of brocade, marble, old masters, and Louis this and that. One guest, staring at the refulgent display of wealth, wealth, and more wealth, said quietly, "I feel almost sorry for these people," and another, admiring the enormous Rubens in the living room, felt a bit queasy on going over and seeing that it depicted the emasculation of Adonis ("There were these huge dogs, licking up the blood that had dripped from the private parts"). Gayfryd Steinberg went up to a small group and inquired, "Is everyone having a good time?" When they hastened to assure her that they were, she beamed like a teacher with a bright pupil and said, "And in such fine surroundings."

Anyway, Grass was saying that he had been spellbound by "the room outside the ladies' toilet. I thought I was in a Buñuel movie," when I heard a voice several feet behind me booming, "So! Why don't you ask her what she thought of *The Tin Drum*! She writes well," said Mailer, coming up to us, "but *she is not fair.*" Mailer was in a boisterous but terrifically genial mood, telling Grass, "Günter, the trouble with you is you're too *Germanic.* In America, we go in for mutual manipulation." Mailer laughed and said that he thought nobody could hear his speech—the library, it's true, does not have the world's best acoustics—so it didn't matter what he said. I told him that I thought it was a lovely speech. Norman Mailer swung around.

"Why is it that you get prettier every



LAISSEZ-FAIRE

"Government money in the arts can only deflect artists from their responsibility to find a market for their products."

JOHN UPDIKE

A CLASH TOOK PLACE BETWEEN GRASS AND BELLOW—ONE OF PERSONALITIES AS WELL AS POLITICS.

day?" he says. At this moment of sweetness and light, I decide to ask what is on many people's minds. Some of the PEN members think his handling of the conference has been a tremendous achievement, and some think it an act of vulgar grandstanding, but a lot are wondering whether this is all part of a farce called "Getting Norman Nominated"—for the Nobel Prize, that is. I ask and Mailer says, "Naah, I won't get it—I wouldn't *want* it." "Why not?" Repeating the reason he gave fifteen years ago in *The Prisoner of Sex,* Mailer says, "I'd have to live the rest of my life with a microphone in my face," and, chuckling, he demonstrates by raising his fingers to my lips. I do not bite them because I am too stunned by the image of the Norman Mailer who hates publicity.

Another guest at the *Times* party is Mrs. Ortega, this time in brown-and-white herringbone-patterned silk. Arthur Gelb is talking to her about the censorship of *La Prensa,* which she says is necessary in time of war. Gelb promises to visit her country, with Warren Hoge, the *Times* foreign editor, and asks Mrs. Ortega if she has her children with her. Then he has a wonderful idea: "Why don't you bring them here. We'll give them a tour of the New York *Times.*"

AT THE "ALIENATION AND the State" panel, Salman Rushdie, in an Anglo-Indian outfit of a red-and-gold embroidered *phiran* over a blue button-down shirt, told the following story of his alienation from Mrs. Thatcher's government. The prime minister's secretary called one day and asked him to 10 Downing Street, saying that there was going to be a lunch for Mrs. Gandhi. Rushdie declined, explaining that Mrs. Gandhi "might not be pleased," since his book *Midnight's Children* contained a virulent attack on her. "Oh, dear!" said the flustered secretary. "It was the Foreign Office who put your name forward, and you'd think *they* would have read your book!" The day after the lunch, Mrs. Thatcher made a public appearance with Mrs. Gandhi at which she spoke lyrically of the great bounties of India—"curry, saris"—and she mentioned a novel that she said "exemplified the Anglo-Indian tradition." It was—you guessed it—*Midnight's Children,* and, turning to Mrs. Gandhi, she said, "And, of course, this was written by the man you met at lunch yesterday."

Ishmael Reed, the rambunctious author of *Mumbo Jumbo,* enlivened the "In Opposition" panel, denouncing "the literary-industrial establishment" that "denies it exists—like organized crime." He was a victim, he said, of regional as well as racial stereotyping, since he lived in California—"Everyone thinks that's where you fix your redwood toilet with a coke spoon."

At the "Utopia" panel, Czeslaw Milosz, his eyebrows fluttering up and down like two huge, pale-gray butterflies, told of a cultural shock he'd experienced in California: "A student asked me, 'What's the difference between life in a concentration camp and life in Sacramento?' " And at "Problems of National Identity," the Canadian novelist Robertson Davies recalled that his headmaster had given the schoolboys some advice that was also good for writers: "Live in the large! Avoid sin if you can, but if you must sin, then sin *nobly!"* Also at "Problems," Lu Wenfu, of the People's Republic, delivered a homily about writing being like a present that you open and thank the giver for—or not. When he was asked about sexuality in Chinese literature, his colleague Wang Meng rose from the audience to happily interject, "Sex is like a box! Guests open it at party! Is same thing!"

WHO ARE WE?

The panelists abdicated "the task of imagining America's role in the world."

SALMAN RUSHDIE

Not all the discussions were as peppy, though. I peeled off from "Problems of the Theater" when Richard Gilman started talking about "theater as an analog of consciousness," and at "Censorship in America" I tuned out when Margaret Atwood droned on at great length about the suppression of a feminist art display featuring a sanitary napkin splashed with red paint. "That voice, that *voice,*" moaned a foreign critic. "It is like being driven back and forth across Winnipeg on a Sunday night."

AFTER MAILER, THE MOST noticeable presence of the week was Günter Grass. At a number of panels, Grass rose from his seat in the audience to challenge various speakers on their reluctance to criticize the U.S. His most vehement exchange was that with Saul Bellow, a clash of personalities and physiognomies as well as politics. Bellow's face is all angles, little knife cuts, a mask of desiccation ("The man," said Robertson Davies, "looks as if he was born sneering"). His recessive appearance, in his midwestern-businessman's rig, was a violent contrast to that of Grass, a walrus-shaped figure in full worker's-intellectual kit who slumped aggressively forward, clutching his pipe.

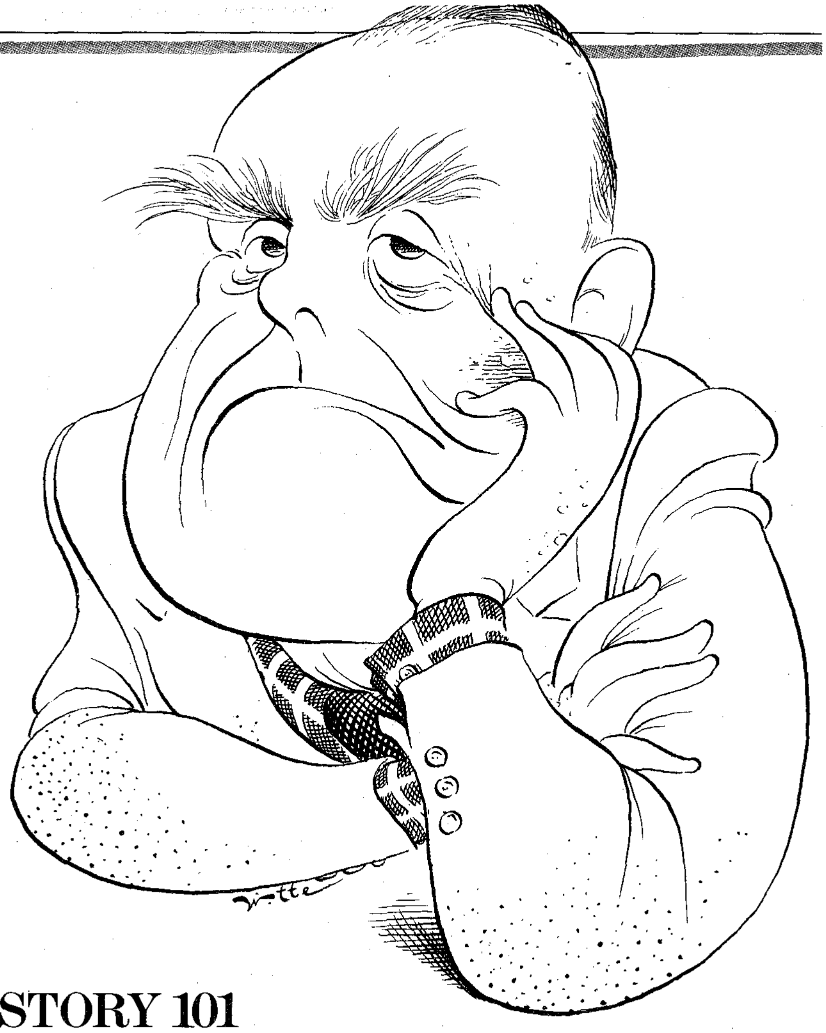
Politics apart, Bellow's speech was maddening for its frigid superiority. "We have a fatuous attachment to certain foolish words," he said. "Alienation, creativity, imagination. These are part of the contemporary psychobabble we must endeavor to rid ourselves of." He then told of spending a week with Robert Kennedy, during which "I was impressed by his constant avidity for information." This line was delivered in a sardonic purr that had you trembling for the fate of RFK and, indeed, Bellow went on, "He would ask me, 'Who was H. L. Mencken? What were the Fourteen Points?' " The two of them were in the pool one day, he said when Kennedy asked, "What is alienation?" and at that moment Arthur

Schlesinger swam by and said, "Oh, that's a lot of crap. Forget it."

Bellow also said, "In America, we didn't start very high, and we didn't rise very high, either." While in France, he said, the artist has a remnant of the aristocratic tradition, here there is nothing that makes the government feel obliged to authors. "We have shelter, health, protection, and a certain amount of security against injustice." It was to the last statement that Grass reacted when he got up and said, "There are places in the U.S. where some *don't* have shelter, don't have food." He went on to say that some allies "are able to stay dictatorships by protection of the U.S. I am thinking of the people in those other countries." "That's *very* commendable," acidulated Bellow. "I think of them, too."

After Nadine Gordimer, Breyten Breytenbach, and Robert Nozick made their efforts to smooth the waters, Bellow stirred them up again. "No intelligent writer is devoid of political feelings," he said. "On the other hand, one must not get megalomaniacal notions of the powers of writers. What did the Feuchtwangers and the Romain Rollands and the Brechts achieve in containing the power of Hitler or Stalin? They were turned inside out and made to look like idiots."

Salman Rushdie protested that the panelists had abdicated "the task of imagining America's role in the world," and Bellow dismissed him with "Tasks are for people who work in offices." Then Grass took the mike once more and, glowering at Bellow, said, "Sure, the German writers were not able to stop the war, but without them my generation would have been lost. Milosz wasn't able to change Stalinism, but his book was necessary for younger writers to know what was going on and know how to change things. I don't like this doublethinking. If I criticize something in the Western World, I have to say I am not a Communist?" Grass's last line drew much applause from an audience that was shrinking further from Bellow by the minute: "If we speak nicely about aesthetic questions without speaking about the need around us, then I am in the wrong place!"



HISTORY 101

"I was asked, 'What's the difference between a concentration camp and Sacramento?' "

CZESLAW MILOSZ

WHAT KIND OF JOKES DO Nobel Prize-winners tell? A friend of mine found out one night at dinner with Claude Simon, who told two jokes about Communism that were set on trains. The shorter one went like this:

Khrushchev and his wife, Nina, are in a train going east toward Moscow. After they have been traveling a while, she asks him where they are. He sticks his hand out the window and says, "East Berlin." Several hours go by, and she asks, "Where are we now?" Again he puts his hand out and tells her, "Warsaw." Then, after several hours more, she asks what city they are in, and he sticks his hand out once more and says, "Moscow." "How can you tell just by putting your hand out the window?" she wants to know. "Well," he says, "in East Berlin they kissed my hand. In Warsaw they spit on it and bit it. And in Moscow they stole my watch."

"How did you react to this joke?" I ask my friend.

He makes the kind of placatory expression you show a mad mugger. "I produced," he says, "a strained smile."

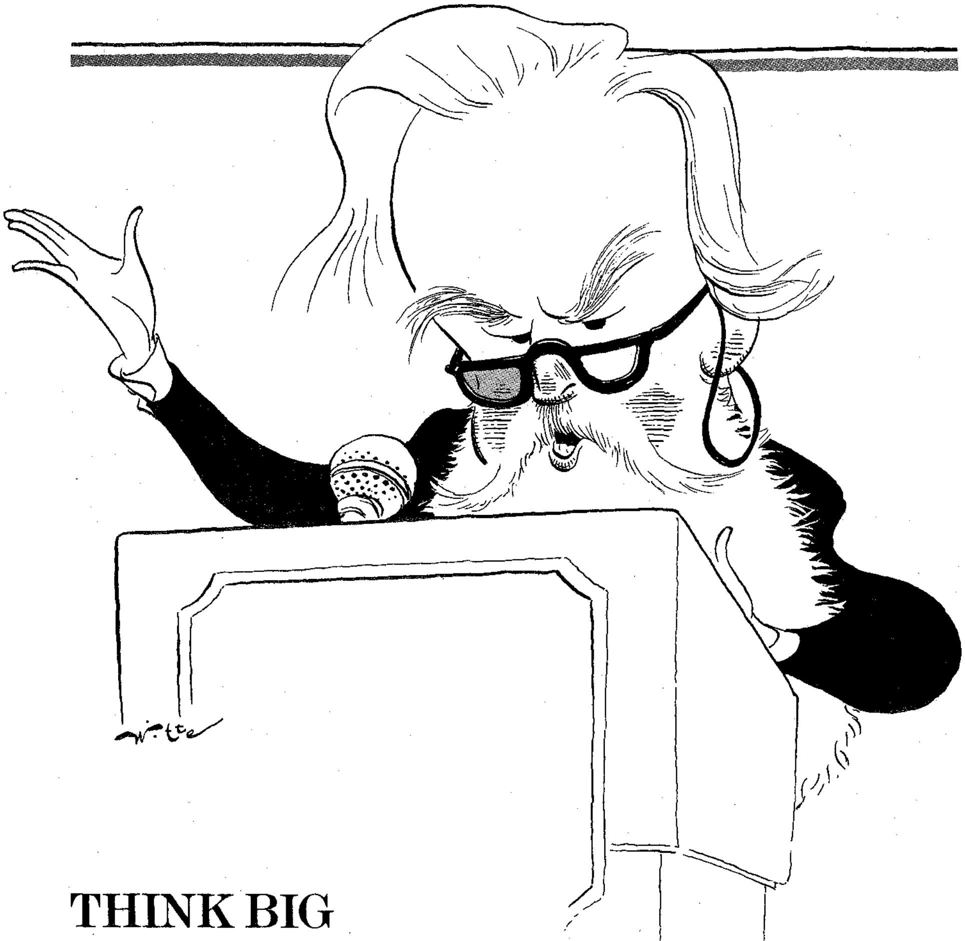
I have a much better time with several jolly Yugoslavs who kindly invite me to share their nice dinner of peanuts and vodka. As the conversation enthusiastically progresses in English, French, and Serbo-Croatian, I have the light-headed feeling of being in a Lubitsch film. Deep into the evening, and also the bag, Danilo Kiš grins widely and essays the longest English speech he has made all week: "You must come to Yugoslavia. You would like it there. In Yugoslavia we have no homosexuals. We are all"—he looks around the room for the words and proudly finds them—"we are all *real boys!*"

THROUGHOUT THE WEEK, several writers expressed annoyance that there was so much discussion of politics and so little talk about books. Since they had all known the theme in advance, this seemed disingenuous, but one saw what they meant. Political talk, mass talk, oversimplifies the subject—as one fiction writer put it, "In my work I try to make simple things complicated, and here I must make complicated things simple." Yet I would say that the congress was not political *enough.* If PEN had wanted a political theme, the panels should have been geared to specific abuses and strategies—the plight of writers in Eastern Europe or South Africa, say, or what writers could do to ease the sufferings of their fellow citizens. A trickle of specifics seeped around the edges of

MAILER CAUTIONED THE ANGRY WOMEN TO BEHAVE, THEN PROVED THE SHORTNESS OF HIS MEMORY.

the conference: Arthur Miller spoke to a small group about his efforts to free an imprisoned Russian writer; the Hungarian author George Konrad asked for an investigation into the sudden, violent death of two Romanian dissidents. But such urgent voices were drowned in the tons of wiffle-waffle on the writer this, the state that, that the vague and grandiose theme invited, in dazzling displays of egomania and ignorance. As Peter Schneider said, "I think the theme of the conference is very dangerous because we are all dilettantes when it comes to politics. So we get a lot of writers dilettanting."

The most stimulating panel was the most political, the one at which Frances FitzGerald, Arthur Schlesinger Jr., Kurt Vonnegut, and Mario Vargas Llosa shared the dais with three politicians—who were also the authors, among them, of sixteen books. Pierre Trudeau chided the PEN members for having a simplistic, undifferentiated view of the state as "some anthropomorphic creature with a heart, two arms, including the secular one, and legs marching off to war," and concluded his stern and elegant speech, in which he quoted Thomas Browne, Marx, and Plato, by saying, "If writers do not want to play a role, they should face the consequences. The price we pay for not being involved in government is that we are governed by people less worthy than ourselves." George McGovern ruefully said that the politician must cope with the *voter's* imagination, or lack of it: "Sometimes the collective unconscious of the voters is not equal to the challenge of the election. Democratic majorities are wrong as often as they are right—Bryan, Stevenson, and Mondale would have been better presidents than the men who defeated them. It may even be too bad for the sake of the imagination that George McGovern was not elected president."



THINK BIG

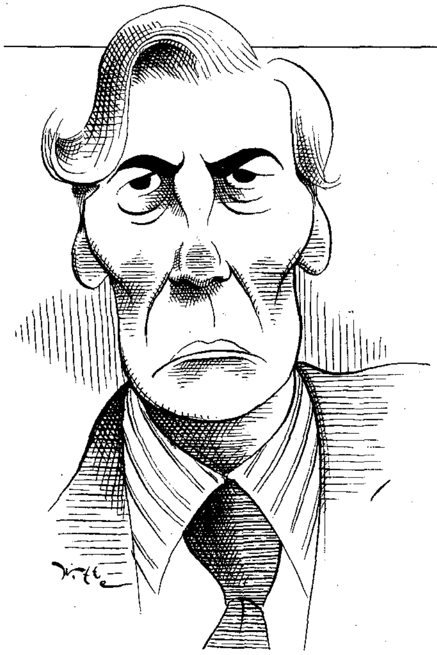
"Live in the large! Avoid sin if you can, but if you must sin, then sin nobly!"

ROBERTSON DAVIES

Vargas Llosa said that people had been complaining they couldn't understand his Spanish, so now he'd speak in English and do his best. His usually affable manner became more and more serious, and finally impassioned, as he spoke of the writer's responsibility. "There are many, many cases in which great writers can be totally blind in political matters and can put all their imagination and fantasy in the service of policies which, if carried out, would result in the destruction of what they do! What I'm trying to say? I'm trying to say that there are many Latin American writers who would prefer a totalitarian state because they believe it's more able to solve our enormous social and economic problems. We must be very cautious when we ask writers on political matters. For a creative writer, obsessions are always more important than ideas. Ideas are not everything in literature, and when they are, literature becomes poor and mediocre."

Bruno Kreisky, the former chancellor of Austria, became emotional as well, taking off his glasses and pounding the air with them. His speech was deadeningly long and hard to understand; nevertheless, he enraged a number of PEN members with his statement that economic sanctions never had any effect and his equation of present-day Palestinian terror with the Irgun bombing of the King David Hotel and the violence of the Irish Republicans. The first to challenge him was Cynthia Ozick, who yelled, "Chancellor Kreisky, you became the firs Western leader to embrace Yasir Arafat Chancellor Kreisky, you embraced Mr Qaddafi"—and on and on, in a manner unfortunately, that was more spoiled bra than conscience-of-the-people.

Kreisky argued that you can't know the terrorists if you don't talk to them and answered a question about sanctions against South Africa by saying he supported them "because our black friends in South Africa are asking this. I don' *believe* in it, though." The next ruckus started when Breyten Breytenbach go up. The South African poet and author o prison memoirs spoke the name that Vargas Llosa had so glaringly omitted from his speech: "Don't you think it's dangerous to leave us with the impression tha people like Gabriel García Márquez are painted into the corner of Stalinism?" That hit the fan, and knocked it sideways Vargas Llosa, shouting now, and pound



WORDS FIRST

"When ideas are everything, literature becomes poor and mediocre."

MARIO VARGAS LLOSA

ing the table, said, "Pinochet, Stroessner, Baby Doc—I am in sympathy with people who fight against them, but why they don't fight against Castro? Because *I* criticize Castro, I am considered a rightist! This is a total lie! I would consider it a catastrophe if South Africa would pass from apartheid to the gulag. If writers want this—and I would exhort writers like García Márquez to be explicit about what they mean—then they must tell you! I am fighting for democracy, for this *mediocre* situation. I know writers dislike mediocrity." Vargas Llosa's next remark summed up the dilemma and brought down the house: "But for me, freedom is *not an academic matter!*"

THE PEN CONFERENCE HAD ONE symmetrical thing about it—it began and ended with a clash between Norman Mailer and a group of angry women. All during the week, women had been complaining about the small number of women panelists; their discontent resulted in a protest that was made at the last session. Mailer began by reminding the PEN members that "the press can be cruel, indeed savage dramatic critics," and admonishing them to behave "if you don't want PEN to look like the backside of a horse." Mailer's language is certainly improving, I thought, but a few minutes later I had to conclude that it was at the expense of his memory.

First Grace Paley read the women's petition: " 'We protest the state of the imagination of the PEN congress. Out of 120 panelists, only 16 are women'—these figures are wrong, but they're not wrong by much, and they're pretty right." Cynthia Macdonald read Mailer's statement in that day's *Times*—"There are not that many women, like Susan Sontag, who are intellectuals first, poets and novelists second"—which turned the room into a gigantic snake pit.

Nadine Gordimer, who looked a bit shell-shocked, at first refused to speak when called on—"It never occurred to me that I would be regarded as some kind of token"—but then came up with the first speech from a woman that made me feel we were not at a union meeting: "I think this issue may seem to be a statement that it's not what you write but what your sex is that matters. As Susan Sontag said, 'Literature is not an equal-opportunity employer.' I think one must not make sex a question of literary judgment."

With that admirable philosophic point made for him, Mailer could have stuck with the facts, and telling facts they were. He pointed out that half the planning-committee members were women and that if the protesters cared so much about the makeup of the panels, why hadn't they done something about it earlier? (The guest list had been available for months.) He also read a list of women writers, among them Joan Didion, Eudora Welty, Doris Lessing, and Mary McCarthy, who had turned down PEN's invitation. But the hissing began again when he said he had asked the committee, "Who's a good woman writer in that country?" and was told "There aren't any." It grew in volume when he said, "We didn't want a congress that would establish a political point at the cost of considerable mediocrity. You're all middle-class women, and the standard for the middle class is obligatory excellence."

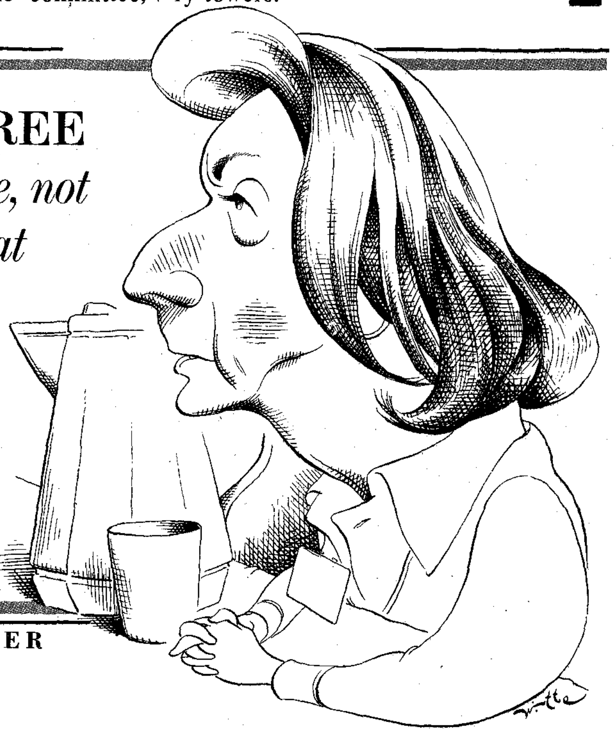
As some women began leaving, shouting as they went, Mailer called after them, "You can leave with the surrogate literary pope's blessing" and "Thank you for your *courtesy.*" Norman Mailer had blown it yet again. Though all his remarks were correct, they weren't the right ones to hurl at an audience of frazzled, indignant women, especially not by someone with Mailer's history of sexual swagger and woman-baiting. Well, as Vargas Llosa rather sweetly put it, "Perhaps one good thing that comes from these conferences is that we see great writers are human, too."

WHAT CAME OUT OF THIS week of pontificating and brawling, solemnity and mischief-making? For some writers a good deal, though perhaps nothing so elevated as the PEN board might have wished. "The speech we write," said one author, echoing the thoughts of many, "is our ticket of admission to the parties. For me, the point of coming here is to have a beer with E. L. Doctorow." Many, many beers later, tired and emotional and conferenced out, most delegates probably felt, as Robertson Davies put it, "A week of collegial fraternity every few years is quite enough. On Saturday—back to your ivory towers!" ■

GENDER-FREE

"What you write, not your sex, is what matters. One must not make sex a question of literary judgment."

NADINE GORDIMER



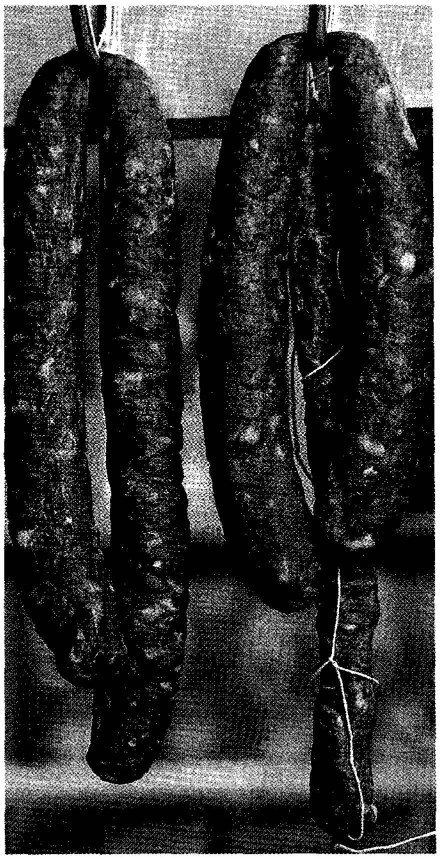
THE WURST OF NEW YORK

CASING THE CITY'S BEST SAUSAGES · BY LAURENCE SOMBKE

EPICUREAN NEW YORKERS LOVE to talk glowingly about a rustic charcuterie they stumbled on while touring the French countryside, or a tiny *salumeria* they discovered in the hill towns of Italy. Some will make special trips to Munich to eat weisswurst and drink lager at Oktoberfest, or swear that choucroute garnie is authentic only if the sausages are made in Alsace. Little do they know that they can indulge their passion for real homemade European sausages a lot closer to home.

There's always been more to New York sausages than good old-fashioned hot dogs. Our multi-ethnic city provides fresh and dried butcher-made sausages with all the quality and flavor of any found in Europe. Dried sausages have flavor variations as subtle and distinctive as wine, and they should be sliced wafer-thin and served with a chunk of bread, a glass of wine, and perhaps fresh fruit like figs or melon. Fresh sausages are, for the most part, raw pork products and need to be cooked thoroughly. Perfect for hearty, cold-weather appetites, they are delicious broiled, panfried, or, in the summer, barbecued.

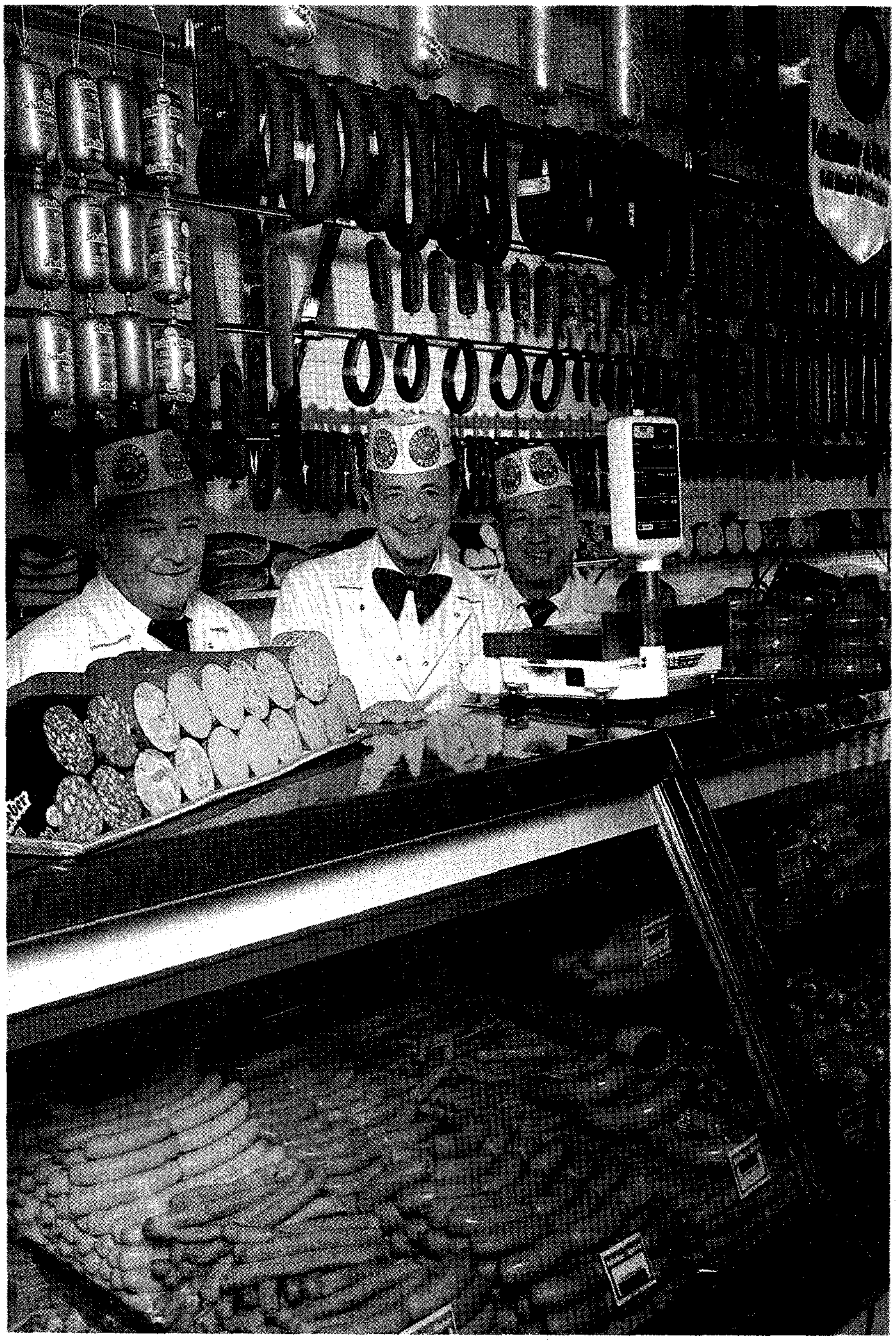
Bratwurst, bockwurst, and bauernwurst are available in Yorkville and Ridgewood. Kielbasas, completely different from the usual vacuum-packed poseurs, are made every day in Greenpoint, South Brooklyn, and the East Village. Chelsea has a shop that makes chorizo, the fiery Spanish sausage, and tucked in among the chic boutiques and art galleries of SoHo is a sausage-maker turning out delicious fresh sausage with all the care and skill of a family charcuterie in Paris.



DRIED GOODS: *From Esposito's of Brooklyn.*

Hungarians in the East Seventies make paprika sausages that are rich and warm at first bite, then leave a surprising burn in the back of the mouth. Swedes and Irishmen can find their favored mild sausages in the Scandinavian section of Bay Ridge. Probably the best-known and most widely eaten ethnic sausages in New York are those made by Italians—the familiar hot or sweet plump pork sausages that are usually crammed six to a package and stacked in the meat cases of local supermarkets. They are fine sausages, but for spice and style, they just can't compete with those made in small *salumerias* scattered across the city or with those from such gourmet emporiums as Todaro Brothers, Balducci's, and the Jefferson Market. Neapolitan, Abruzzese, and Calabrian sausage-makers have been practicing their art for decades in Carroll Gardens, Bay Ridge, Bensonhurst, Little Italy, and along Arthur Avenue in the Bronx. Half the butchers in Brooklyn make Italian sausage.

PHOTOGRAPHED BY TED HARDIN



WURST-CASE SCENARIO: *The sausage counter at Schaller and Weber.*

Here, then, is a sampling of some of the city's butcher shops and pork stores where sausage is the star. All of them use the finest natural ingredients, with no chemical preservatives in 99 percent of their products. Scorning the industrial practice of using meat "parts," they make most of their sausages of fresh lean pork, hand-cut from the shoulder or butt portion. No corn syrups, extenders, cereals, monosodium glutamate, or colorings are added—just well-trimmed meat, handfuls of crushed garlic, smidgens of secret spices, natural casings, hardwood smoke, and the kind of care that only goes into a sausage made by the boss himself with his own hands, in small batches in the back of the store.

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ITALIAN

EVERY MORNING AT ABOUT SEVEN or eight o'clock, the young sons who have taken over the management of the **G. Esposito Jersey Pork Store** start making sausage. Esposito's is located in Carroll Gardens, an old-fashioned neighborhood—a village, really—populated with people whose families came here to work as longshoremen on the Brooklyn docks. On Court Street south of Union, flanked by the Monteleone bakery and the Cusimano fishmonger, Esposito's cranks out fresh and dried sausages, prosciutto, the Italian bacon known as pancetta, and a few exotic Neapolitan delicacies, following recipes brought to Brooklyn by Giovanni Esposito in 1922.

In the small sausage room at the back of the store, the founder's grandsons John and George Esposito stretch their arms over a stainless-steel table and begin kneading the fresh pork they have just ground for sausage. As they squeeze the meat through their fingers, a process they call "baking," the grind is transformed from coarse to smooth and creamy. "You've got to be out of your mind to do this by hand," says George, "but you get a hell of a product."

This procedure gives the Espositos their basic sausage mixture, which they use to make seven varieties in addition to the plain: provolone cheese and fresh parsley, fennel seed, crushed red pepper, garlic, minced green pepper and onion, fresh mushroom, and for their summer special, fresh tomatoes, basil, and homemade mozzarella. All of these flavors are available in the standard three-inch links as well as in the exquisitely thin, coiled pinwheels. The fresh sausages are $3.30 a pound.

Besides a full selection of fresh sausages that can be broiled or panfried, Esposito's makes a number of dried pork sausages, including soppressata (a rich, fat salami made with wine and whole black peppercorns), cappicola (unground pork blended with fat and forced into a salami wrapper, often, as here, with a coating of red pepper), and prosciutto, all air-cured naturally on the premises ($7 to $9 a pound).

"These recipes are a tradition with us," says Frank Esposito, the patriarch of the family, who still handles the books from a tiny office off the sausage room. "I haven't changed a thing yet, and these boys better not change anything if they know what's good for them."

G. Esposito Jersey Pork Store (357 Court Street, Brooklyn, 718-875-6863). Open Monday through Saturday 8 a.m. to 6 p.m., Sundays 10 a.m. to 2 p.m.

'IT'S HARD TO FIND GOOD ITALIAN sausages in Manhattan; they've all gone commercial," says Tony Esposito, manager of **Giovanni Esposito and Sons Pork Shop,** on Ninth Avenue near the Port Authority Bus Terminal. "I think the sausages we make here are better than the ones in Italy."

The Manhattan Espositos launched their business on Mulberry Street at the turn of the century, but returned to Italy in 1924. The rise of Mussolini drove them back to New York, and they opened their present shop in Hell's Kitchen in 1933.

Although Esposito's has automated part of its sausage-making, there is still a lot of handwork involved in turning out

WOOD WORKING: *At Tibor, the bonding of paprika to pork infused with wood smoke is elevated to an art. At La Ideal, owner José Cajigal makes the city's finest chorizo. "I like mine raw," he says.*

the hot and sweet fresh sausages ($2.19 a pound) and plain and cheese pinwheels ($2.39 and $2.98). Because the neighborhood has become more international, the shop now offers a full range of beef, pork, and poultry products, including fresh duck. But if Tony is pressed a little, he will bring out such old-time Italian delicacies as fegatini ($1.89 a pound), small chunks of pork liver rolled in crushed bay leaves and wrapped in caul fat. Esposito's also makes zampino, an Italian cooked salami ($3.98 a pound); garlicky dry short sausages called cacciatorini ($5.98); salsiccia sec, a small salami with a knobby skin and marbled texture ($5.98); and the hard-to-find cotechino ($3.98), a large, fat sausage made with pork rind and neck meat that is good boiled with lentils, then cut into thick slabs.

Giovanni Esposito and Sons Pork Shop (500 Ninth Avenue, at 38th Street, 279-3298). Open Monday through Saturday 8 a.m. to 7:30 p.m.

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GERMAN

THE LONG-GONE JACOB RUPpert Brewery in Yorkville attracted thousands of German immigrants looking for work in the twenties and thirties. It brought Ferdinand Schaller and Tony Weber to the neighborhood in 1927; a decade later, they opened their German meat market, **Schaller and Weber**. Weber left the partnership after a few years. Now Schaller and his four sons operate the family business.

Bratwurst, a delicately seasoned pork-and-veal sausage about the size of a plumped-up frankfurter, is the signature item of a German sausage-maker. (A gentle browning is all it needs; serve it with some potato salad, sauerkraut, and a selection of mustards.) At Schaller and Weber, the bratwurst ($3.39 a pound) is seasoned by *Wurstmeister* Hubert Specht, a large, friendly man who learned his craft in his native Bavaria. "If you use good meat, you don't have to overspice," says Specht, who lists a few of his bratwurst spices—caraway, mace, nutmeg, coriander, marjoram—before his nervous boss cuts him off. "The spices are our secret," says Frank Schaller, gesturing to the racks of spice-filled tins labeled in German.

"We make everything the way my father used to make it," says Schaller. "Good sausage is like instant food that has been around for hundreds of years."

Schaller and Weber (in Manhattan: 1654 Second Avenue, near 86th Street, 879-3047). Open Monday through Saturday 9 a.m. to 6 p.m.

WHILE FERDINAND Schaller was getting established in Yorkville, Karl Ehmer, the man who was to become his friendly rival, moved from Germany and landed in Ridgewood, Queens. There, on a shoestring budget, he and his wife opened their first meat store in 1932. Karl Ehmer himself runs a huge stock farm in upstate New York now, but his family and a few longtime employees manage a string of **Karl Ehmer** retail stores and a large production plant at 63-35 Fresh Pond Road in Queens, where the rich, warm smell of smoking ovens and curing pork permeates the air.

"Over the years, we have had to change the original formulas slightly, but if Karl Ehmer sees something he doesn't like, he calls me on the phone right away," says production manager Otto Prugel as he strides across the sausage-room floor in his rubber boots, white coat, and maroon KARL EHMER cap.

After the sausage meat, usually pork shoulder, has been boned and trimmed, it is ground in stainless-steel machines that resemble Volkswagen-size Cuisinarts. The ground meat is blended with herbs and spices, then transferred to the stuffing machines, which force the various sausage mixtures into casings.

Bratwurst, bockwurst (or weisswurst, made mostly with veal and a touch of fresh parsley), bauernwurst (a bratwurst-size smoked pork sausage flavored with garlic), and krainerwurst (smoked bratwurst) are stuffed into pork casings. Wieners and frankfurters are bound in sheep casings, which gives them that juicy snap when they are eaten. All large wursts, such as Holsteiner ring (a fat, smoked pork sausage), Tirolerwurst (a mild pork sausage good for sandwiches), bloodwurst (a rich, grainy sausage made from cooked cow's blood; pig's blood is traditional, but illegal here), and German salamis, are wrapped in beef or pork casings. The stuffing machines may be mechanical, but all Ehmer sausages are tied and twisted by hand; most are between $3.19 and $3.75 a pound.

Next to the plant is the retail shop, whose back door opens directly onto the sausage-making room. Says store manager Heinz Rohmann, "When we get it, it's still warm. You can't get it any fresher than that."

Karl Ehmer (in Manhattan: 230 East 86th Street, 535-2129; 246 Third Avenue, near 20th Street, 673-8480; and 730 West 181st Street, 928-7770). All stores open Monday through Saturday; call for hours.

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HUNGARIAN

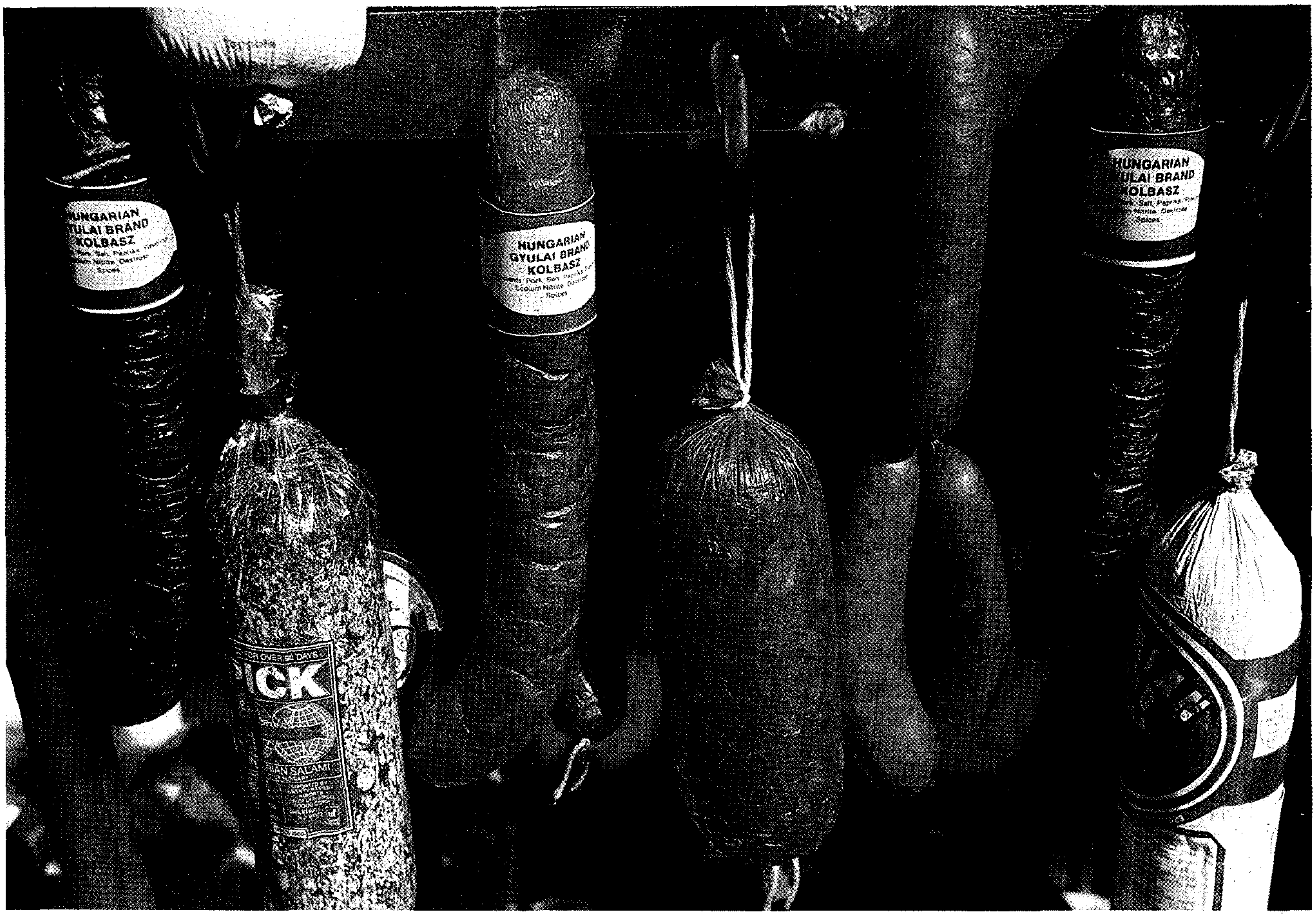
THE LARGE HUNGARIAN neighborhood in the East Seventies has spawned a number of ethnic food shops. **Tibor Meat Specialties,** a tiny slice of a store barely wide enough to accommodate the meat case, the customers, and the strings of sausages dangling overhead, produces 38 different meat items, including cold cuts, salamis, bacons, hams, and fresh and dried sausages. "My family has been processing meat for over 100 years," says Tibor Vajda, who opened his place seven years ago. Vajda makes the sausages in the back of the shop, and his wife, Barbara, waits on the customers out front.

Hungarian food is always associated with paprika, and at Tibor, the bonding of paprika to pork gently infused with wood smoke is elevated to an art. "Paprika is for color and a little taste," says Vajda, who gets slightly edgy when pressed for his eleven other secret spices.

Vajda's best sausages for light broiling are his virsli, a Hungarian wiener made with pork and beef, and debreceni, a short, fat link sausage made with paprika, beef, and garlic. Both are around $4 a pound. They are mild and should be eaten the Hungarian way, with horseradish, not mustard. Csabai, a pork sausage blasted with red pepper and smoke, and gyulai, a sweet paprika sausage, are large, chunky sausages tied at the ends in a ring shape (both $5.80 a pound).

Bacon lovers must try the meaty "Gypsy bacon" ($4.10), which has been rubbed with a paprika-and-spice paste and smoked until it looks like a lump of coal. Hungarians and Gypsies have lived together for centuries, and, the story goes, because Gypsies cook most of their meat outdoors, it usually gets burned and blistered by the open flame. Stereotypes aside, Gypsy bacon tastes best when it's sliced thin and eaten on rye bread, with a cup of herb tea.

Tibor Meat Specialties (1508 Second Avenue, at 78th Street, 744-8292). Open Monday through Saturday 7 a.m. to 6 p.m.


HUNGARIAN GYULAI BRAND KOLBASZ
HUNGARIAN GYULAI BRAND KOLBASZ
HUNGARIAN GYULAI BRAND KOLBASZ

PAPRIKA CACHE: *A selection of Tibor's Hungarian sausages.*

SPANISH

CHORIZO IS THE NATIONAL sausage of Spain. These red, paprika-laden beauties adorn *carnicerías* from Algeciras to Barcelona and are frequently used in paella, in the Spanish bean-and-vegetable stew called cocido, and as tapas. Most of the chorizos found in New York are mass-produced in New Jersey or Miami, but there is one place that's been handcrafting the hot-dog-size sausages from an authentic Spanish recipe since 1928.

La Ideal, in Chelsea, is run by José Cajigal and his ex-partner's nephew José Conde. It's primarily a butcher shop, with Smithfield hams and blood pudding hanging in the window and a few shelves of canned goods, red ceramic paella pans, and bottles of Asturias cider. Cajigal has been making chorizos since 1939, when his family moved to New York from Galicia, Spain, after the Spanish Civil War. He worked as a delivery boy at La Ideal when it was located at the foot of the Brooklyn Bridge; the shop moved to Chelsea in 1947, and Cajigal became *el jefe* in 1952.

"We make our chorizos by the original recipe brought over from Spain years ago," says Cajigal, standing in his curing room. "To make the best chorizo, you have to start with good products." Chorizo is a paprika sausage, and La Ideal buys El Clarin-brand pimentón dulce, or Spanish sweet paprika, imported in 55-kilo sacks from Murcia, where the best pimentón in Spain has always been produced.

La Ideal's chorizo is made from a blend of 90 percent pork and 10 percent beef. The meat is ground, blended with the pimentón, freshly ground garlic, oregano, salt, and pepper, and left to marinate overnight. The mixture is then forced into natural pork casings and hand-tied into links. Finally, the sausages are smoked in small batches and hung to dry for two days. "I don't use anything artificial in the chorizo because it changes the taste," says Cajigal. La Ideal also makes a chorizo picante, peppered with crushed dried cayenne flakes. Both versions are $2.98 per pound.

"People aren't buying as much chorizo as they used to," Cajigal laments. "But in the winter, I sell a lot for paella, and in the summer for barbacoa." Chorizo is a semi-dry product and should be fully cooked before being eaten. Nevertheless, "I like mine raw," says Cajigal, "with a piece of bread and a glass of wine."

La Ideal (166 Eighth Avenue, near 18th Street, 242-0040). Open Monday through Saturday 7 a.m. to 7 p.m.

POLISH

NEW YORK HAS HAD A SIZable Polish population since the days of Kościuszko, and the recent troubles in Poland have prompted a new flood of refugees. The Greenpoint section of Brooklyn, which may be the purest expression of Polish life-style this side of Krakow, has four Polish meat stores that make and sell kielbasa, hams, pirogen, and dozens of other Polish products. But many recent émigrés have settled in the Ukrainian neighborhood around St. Marks Place. "We are the newest, youngest butchers in this neighborhood," says John Chaber, who, along with his wife, Cecylia, bought the **First Avenue Meat Products** store six years ago. "We had to make good products to attract customers from the four other butchers around here."

Every day, the Chabers make garlicky smoked kielbasa, the familiar looped sausage, and its long, thin relative, kabanosy, which has the same ingredients as kielbasa but is forced into sheep casing instead of pork. (Slender and juicy, kabanosy is an ideal alternative to hot dogs—just cut it into bun-size lengths.) The difference between supermarket

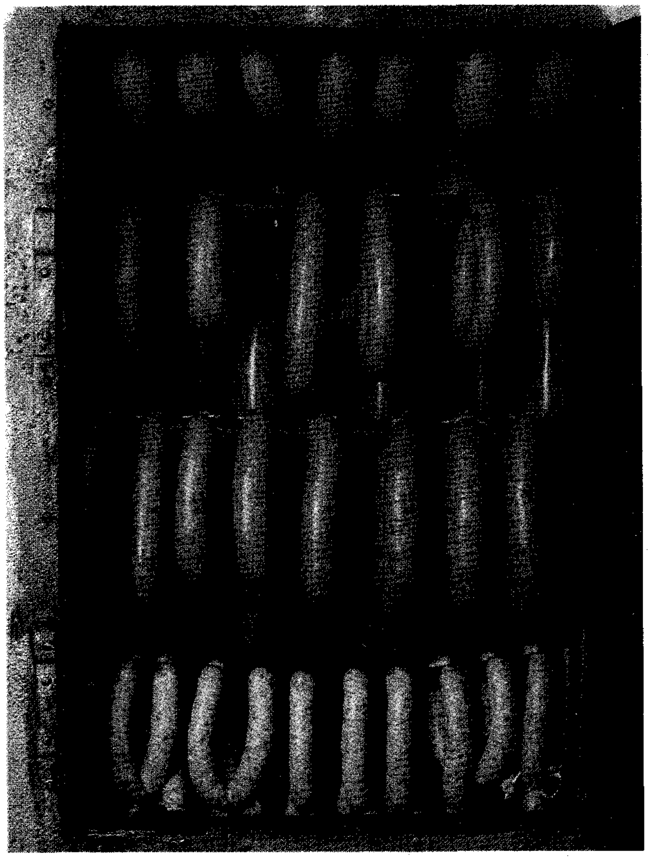
SAUSAGE SYSTEM: *For kielbasa, pork is first cured in brine, then ground, mixed with fresh garlic, forced into casings, strung on wood poles, and hung in a black steel smoker the size of a refrigerator.*

kielbasa and the sausages made in the small Polish and Ukrainian meat stores around the city is remarkable. True garlic taste and real pork flavor burst from the butcher-shop kielbasa. The meat has a more tender, consistent texture, and it is always leaner.

"Our customers like the meaty chunks and garlic in our kielbasa," says John Chaber as he swings open the smoker door and releases a cloud of wood smoke. He slams the door shut, kicks open the lower fire door, and shovels in another scoop of the hardwood sawdust used by all meat-smoking operations in New York.

For the kielbasa and kabanosy,pork-shoulder meat is first cured in brine for two days to kill the bacteria. After the meat is ground and mixed with fresh garlic, it is forced into its casing, tied and twisted by hand, strung on long wood poles, and hung in a black steel smoker about the size of a refrigerator. Kielbasa and kabanosy are hot-smoked fresh sausages, which means that they reach an internal temperature of 160 degrees, making them ready to eat. But a gentle panfrying gets their juices flowing and brings out their smoky flavor. First Avenue's kielbasa is $3.09 per pound and its kabanosy $3.85. The shop also makes an exquisite fine-grind kielbasa called mysiliwska, and poltawska, a partially dried, smoked kielbasa not tied in a ring shape.

First Avenue Meat Products (140 First Avenue, at 9th Street, 777-4583). Open Monday through Thursday 8 a.m. to 6:30 p.m., Fridays and Saturdays till 7 p.m., Sundays 9 a.m. to 3 p.m.



SMOKING SECTION: *First Avenue's sausages take the cure.*

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FRENCH

"THE PORK BUTCHER HAS TO BE as good as the head chef in France," says Joseph Lognoul, the manager and head sausage-maker at **Raoul's Boucherie** in SoHo. Lognoul was a *charcutier* in Belgium for sixteen years before he came to America three years ago to manage the *boucherie*. Owned by Raoul's restaurant across the street, the shop supplanted an Italian meat store that had been in business for 60 years, and it still retains much of the old place's charm. Gleaming black and white tiles surround marble countertops. Half the conversation is in French.

Lognoul and his wife, Suzanne Zeegers, along with their robust and friendly assistant, Christian Renzoni, make over 100 pounds of boudin blanc, chipolata, merguez, and saucisse de Toulouse each week. "I have all the recipes in my head," says Lognoul, who is especially proud of his merguez, the spicy fresh North African lamb sausage that is six inches long and as fat as a man's thumb. Inside the lamb casing goes ground lamb, salt and pepper, fresh garlic, cumin, and harissa, a red-pepper paste that is sort of an Arab salsa. Lognoul's serving advice is to brown the merguez over low heat "to keep the juice and fat inside to give it taste." Accompany it with a cold green-bean salad and red cabbage. The fresh sausages are $3.25 to $4 a pound.

Besides fresh sausages, Raoul's makes boudin blanc ($5.95), a delicate cooked sausage of veal, milk, cream, parsley, shallots, cardamom, and nutmeg; boudin noir ($4.99), made with cow's blood; saucisson à l'ail ($7.75), a fat, garlicky pork sausage; liverwurst with truffles ($8.25); and a remarkable jambon cooked with hay. "Nobody in New York can make this ham the way I do," says Lognoul. The whole ham is cooked for five hours in a water-and-fresh-hay "tea" that gives it a very herbaceous flavor, a perfect foil for the earthiness of the pork. The ham, when available, is $8.95 a pound.

Raoul's Boucherie (179 Prince Street, 674-0708). Open Mondays 11 a.m. to 8 p.m., Tuesdays, Wednesdays, Fridays, and Saturdays 10 a.m. to 8 p.m., Thursdays 11:30 a.m. to 8 p.m., and Sundays 12:30 to 6:30 p.m.

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SCANDINAVIAN

"IF I PUT GARLIC IN MY sausages, I might as well turn around and go back to Sweden," jokes Lloyd Fredricksen, co-owner with Kristian Johannesen of **Fredricksen and Johannesen Meat Store** in Bay Ridge. Instead, the men use the "regular spices"—salt and pepper, coriander, ginger, mace, and cinnamon—to flavor their fresh and smoked kielbasa-like rings of korv (or, in Norwegian, polse), made with a combination of pork and beef. The shop has also attracted an Irish clientele with its mild Irish breakfast sausage, made with only pork and spices, and its ring-shaped blood sausage. The korv, which is what Fredricksen says he serves his guests when he goes up to the country, and the blood sausage are $2.89 a pound; the Irish sausage is also $2.89.

Fredricksen and Johannesen's most unusual Scandinavian specialty is fenalaar, or dry-cured leg of lamb—a lamb ham, if you will. Slice it paper thin and eat it like prosciutto for an intense lamb flavor. Fenalaar is available during the fall-winter holiday season and costs $4.80 a pound. Other delicacies found here include pressed lamb loaf, Swedish liver pâté, fish pudding, and a selection of such foods as lingonberries and sardines.

Fredricksen and Johannesen Meat Store (7719 Fifth Avenue, Brooklyn, 718-745-5980). Open Monday through Saturday 8 a.m. to 6 p.m.

Forecast: Temperature's just right for easing up the pace.

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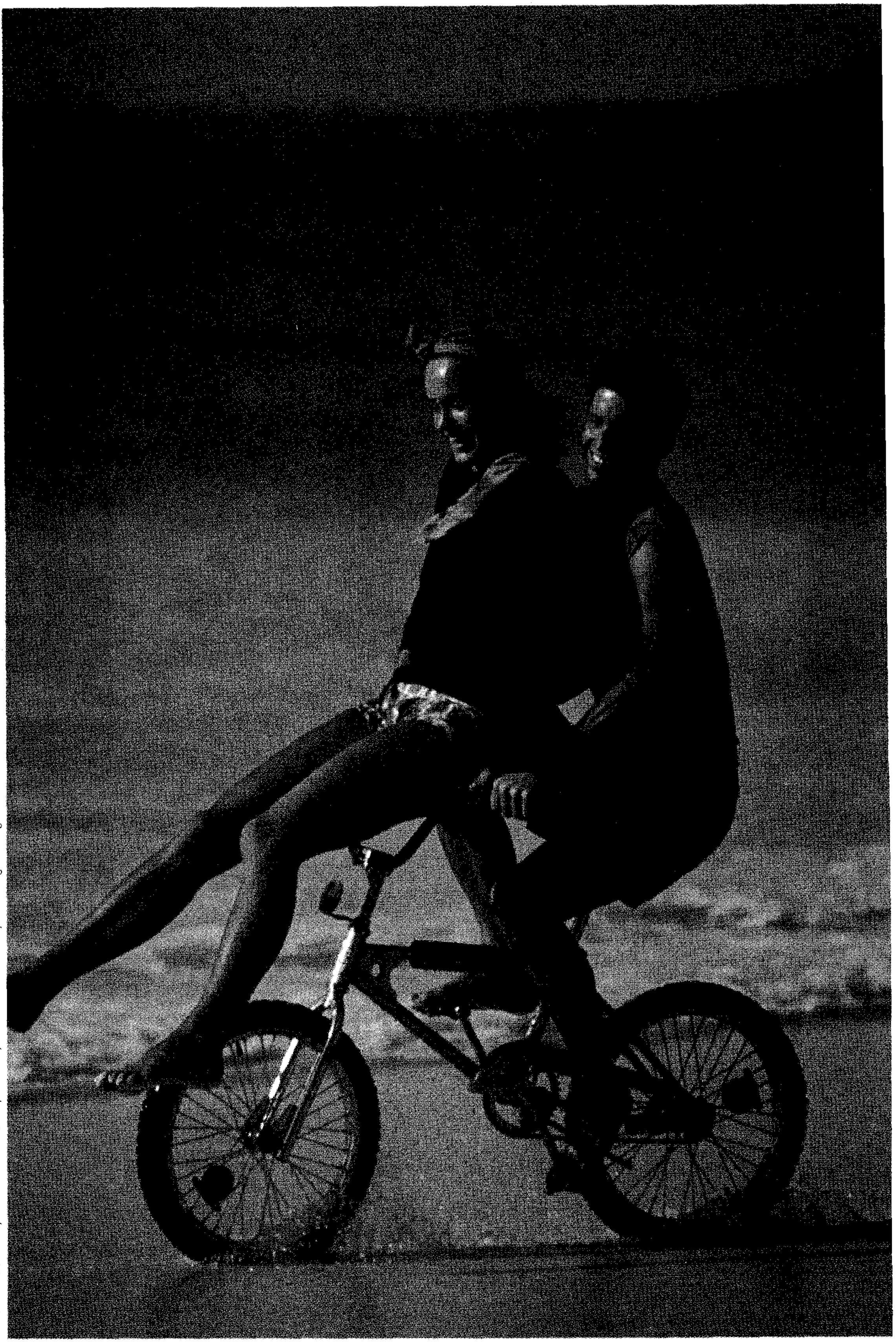

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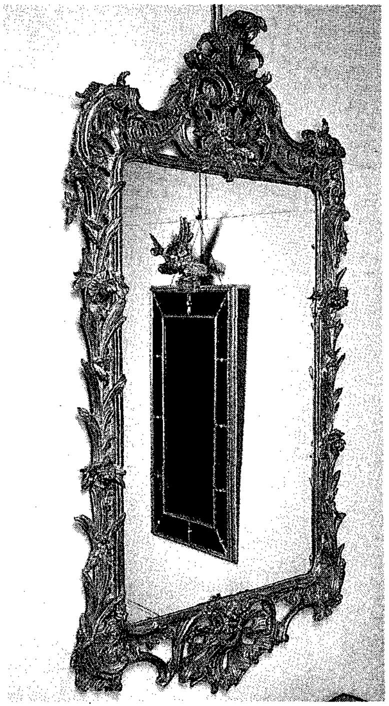
BEST BETS

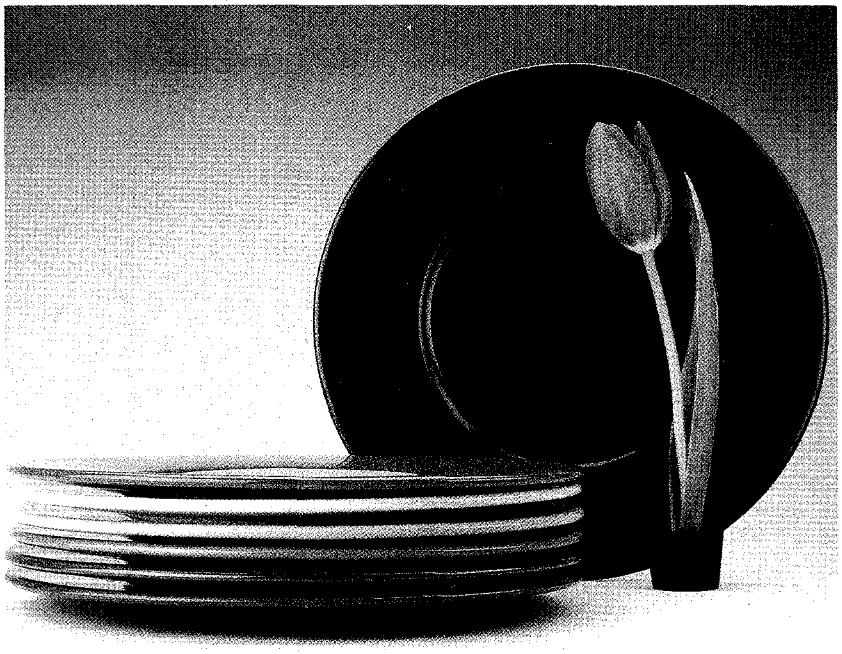
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Splendor in the Glass

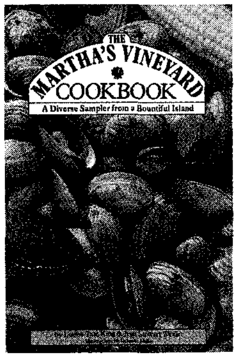
"Our customers know they can come in here and always find handsome mirrors," says Philip Colleck. But through the end of February, they'll find rare and extremely fine eighteenth-century English ones, even a number of hard-to-find pairs. From an exquisitely simple Queen Anne to pairs of Chippendale mirrors adorned with carved gilt leaves and whimsical sea scrolls, or matching Adam looking glasses with eagle pediments, mirrors have never looked so appealing (from $8,750 for one to $79,500 a pair). And, if it's any consolation, even in their own day these mirrors were pricey.
PHILIP COLLECK OF LONDON/*830 Broadway, near 12th Street/505-2500*

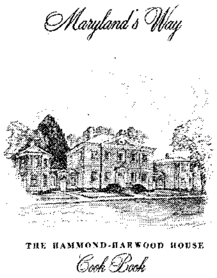


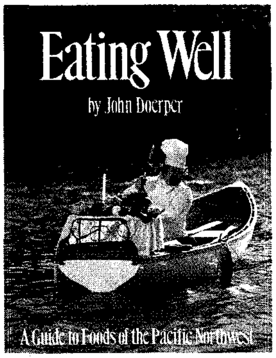


Bright Makes Right

They're big (thirteen inches across), and bright (high-gloss ceramic), and they come from Italy. Better yet, they come in all the colors we've ever wanted buffet plates to come in, *and* they're gently priced ($20 each).
BERGDORF GOODMAN/*Seventh floor*

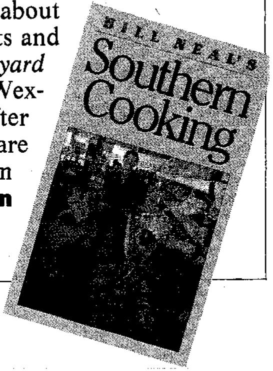




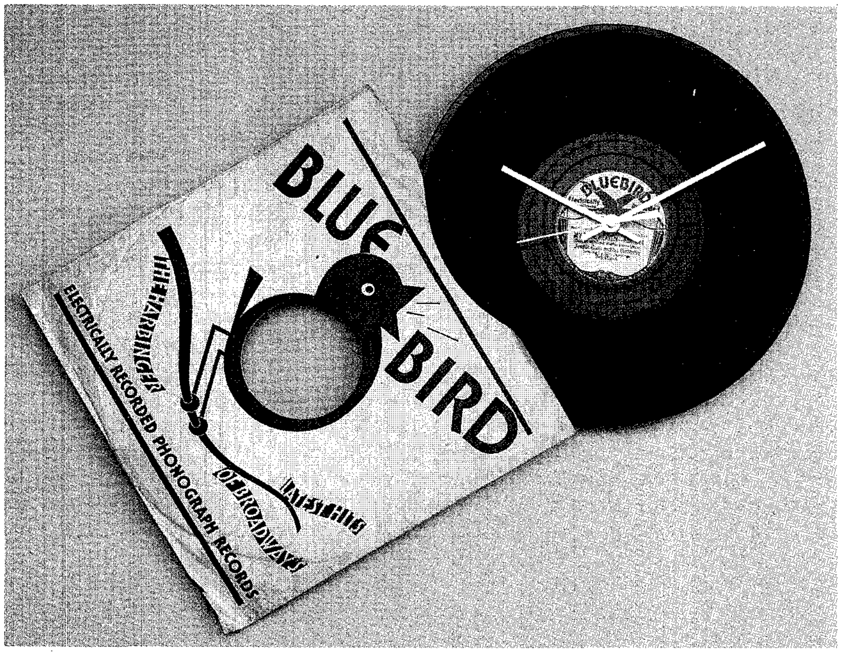


States' Bites

Too often we see Velveeta cheese and canned mushroom soup in regional American cookbooks, but they're not the whole story. These *are: Maryland's Way* ($12.95) has photos and prints in sepia tones and recipes from the genteel good days when people entertained at sailing regattas and hunt picnics. New Yorkers will love the section on crabmeat and the aristocratic vegetable recipes, such as spinach stewed with cream, and desserts like apple whiskey pie. *Southern Cooking* ($15.95), by Bill Neal, has great down-home classics: peanut soup with okra, hush puppies, biscuits, and a section on drink-making with a recipe for orange cordial made with a fifth of bourbon. Northeasterners will like John Doerper's *Eating Well* ($12.95), which is all about Northwest cooking, for its wonderful essays on the fruits and edible sea creatures of that region. *The Martha's Vineyard Cookbook* ($8.95), by Louise Tate King and Jean Stewart Wexler, is also about food-gathering, with things to make after you pick apples, berries, or squash blossoms. There are roasts of wild fowl, chowders, puddings, and recipes from the island's Portuguese colony. —**Barbara Costikyan**
KITCHEN ARTS & LETTERS/*1435 Lexington Avenue, near 94th Street/876-5550*



Photographs: top, David Kelley; bottom left, Ted Hardin.



The Bands of Time

Though the passage of time has dimmed the popularity of such forties favorites as "I Met My Baby in Macy's," "Jump Town," and "Wang Wang Blues," not to worry. These discs—and hundreds more—can now chart the hours. Vintage 78-rpm records have been fitted with removable battery-operated clocks ($18). When the urge to lindy grabs you, just unscrew the hands and boogie on down.
LAURA FISHER/*Manhattan Art & Antiques Center/Gallery 57/1050 Second Avenue, at 55th Street/838-2596*

Sparkle Plenty

Dolores Spitzer tells us the inspiration for her new store came from the Great Salt Marsh she can see from her Connecticut home. But nothing *we* know of in nature mirrors the extraordinary exuberance of her shop: Overhead fly painted cherubim, critters crawl on the stained-wood floor, and the walls are a riot of flowered fabrics. Jewelry is the star here, and Wendy Gell's brooches and bracelets of Austrian-crystal rhinestones, porcelain flowers, and bits of glass are showstoppers. Irene Reed's handbags, hats, and neckpieces combining vintage photographs, buttons, and antique trimmings with crocheted metallic threads are scene-stealers. David Roe's silvery fish cuffs and Ira Ono's "Trashface" bracelets and hats made of bits of dollar bills, charms, and trinkets get applause for sheer funkiness. And, as befits a shop of such abandon, there are feather boas, fox hats, boldly patterned sweaters, wool or leather capes (some adorned with vintage fabrics), and elaborate leather jackets. (From $8 for a pair of velvet button earrings to $7,500 for Jan Faulkner's beaded, painted, pierced, and sequined leather jackets.)
THE GREAT SALT MARSH/*888 Madison Avenue, near 72nd Street/517-2888*

Photographs: top, Mark Jenkinson; bottom, David Kelley.

Theater/John Simon

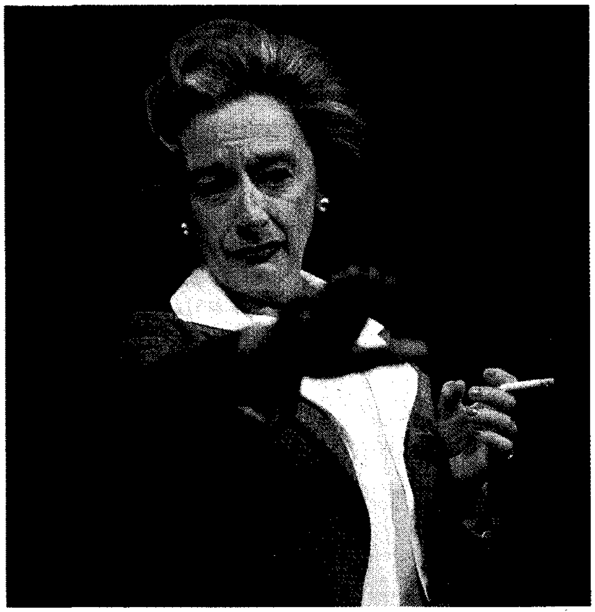
RAISING HELLMAN

"...Zoe Caldwell's Lillian Hellman is artfully modulated, calibrated, calculated, and as spurious as the author herself..."

TAKE, IF YOU WILL OR MUST, LILLIAN Hellman, one of the least pleasant persons and most mundane writers who ever made it big in American theater and letters; add Zoe Caldwell, an actress who has become less and less an interpreter of roles and more and more an exuder of a specious *grande dame* quality; put them both into that most factitious and undramatic medium, the monodrama, and what have you got? **Lillian,** by William Luce, a gratingly unnecessary piece of Hellman hagiography cum Caldwell self-promotion that, as reverently and confiningly directed by Robert Whitehead, Miss Caldwell's husband, might as well have been housed in a Saks or Henri Bendel window.

First, monodrama. If it can work at all, it must be either a real play or a set of varied monologues, perhaps culled from the writings of a manifold, witty, challenging writer or, at the very least, a canny eccentric such as John Aubrey. If, however, your sources are the autobiographical writings of Lillian Hellman, augmented by a profile of her by a Texas TV station, you get the trivial, dishonest, and self-aggrandizing natterings of a stylistically undistinguished author, who, moreover, was humorless and megalomaniacal enough to slap a libel suit on a fellow author, Mary McCarthy, for saying on a TV talk show that she did not even trust the truthfulness of Hellman's *the*'s and *and*'s. In short, as something to make a play from, Miss Hellman's autobiographies rank just ahead of the Congressional Record and cigarette commercials.

Let me be specific. Hellman could write the occasional lively sentence, such as this, about her childhood: "To be an orphan seemed to me a self-made piece of independence," though even here one might point out that what Hellman really meant was not "self-made" but its opposite, "ready-made." Most often, though, she will give you mildly amusing but essentially inconsequential reminiscences on the order of her father and mother's debate on whether it was Dad or Lillian who was "considered the sweetest-smelling baby in New Orleans." Or you'll get: "Tallulah was sitting in a large group giving the monologue she always thought was conversation." The audience I saw the play with burst into gales of laughter at this, much to my companion's and my amazement. Time and again, ancient, feeble witticisms—"I also saw Norma Shearer, her face unclouded by thought"—would send the spectators into ecstasies, and we were sadly reminded of how polarized our world has become, that there are now theatergoers to whom this sort of thing is novel, funny, perhaps even literature.



ZOE CALDWELL AS LILLIAN: *Smoke but no fire.*

Next, the play. William Luce specializes in one-woman-writer shows: Emily Dickinson, Charlotte Brontë, and now Hellman have been subjected to his zeal. His dramatic construction is minimal. Here he has Hellman sitting in a hospital room adjoining the one in which her beloved Dashiell Hammett lies dying. She is drinking tea and chain-smoking furiously while mellowly delivering her personal recollections to—whom? There is something faintly distasteful about rehashing these self-indulgent trivia while your lover is expiring, but even more so is Luce's device for stirring up (as he thinks) periodic drama whenever the anecdotes wear too thin by having the lighting suddenly come horizontally and stridently from the sickroom and having Lillian get up and cross to the door to peek in at Dash, mumble something to the comatose novelist or to an invisible nurse, shed a few tears, fight back others, and launch into yet another anecdote about her relatives, her faithful black retainers, or herself.

But there is nothing about what it was like to be married to a writer, Arthur Kober, and very little about living with another, Hammett, except for some oft-rehearsed incidents grown shopworn. Nothing about what it is like to be a writer oneself, or about how one evolved one's politics and just what they were. Nothing about Russia, very little about Broadway and Hollywood, and not much about literary and other friendships and enmities. A lot of this has to do with Hellman's own omissions, but a lot also with Luce journalism, which consists of—besides the oft-told HUAC-Hellman conflict—mostly footling tales favorable to our heroine. The harshest bit of self-criticism is an understatement such as "Alexander Woollcott once said I looked like the prowhead on a whaling ship." But there is no mention (how could there be, given the source?) of Hellman's mean-spiritedness, tightfistedness, litigiousness, desperate derivativeness in her later playwriting, and, worst of all, her politics, which caused her to remain an unreconstructed though unavowed Stalinist well after her one-time fellow Communists were giving up even on milder forms of Marxism. None of which prevented her from posing for an ad in Blackglama mink, possibly the most counterproductive effort in the history of advertising.

My point is not to make Hellman look odious—she did that far better herself. I am merely suggesting that whereas a warts-and-all theatrical portrayal might have some ornery life to it, Luce's kitschy portrait of Hellman is fit only for hanging on a wall full of Ertés and René Bouchés.

Lastly, the performance. Miss Caldwell is a highly polished actress, but also a glibly external one. It wasn't always so—I can recall fine work she did for Tyrone Guthrie in Minneapolis; latterly, however, she depends solely on technique and

Photograph by Joan Marcus.

attitudinizing. Note, for example, the rubato with which she mouths “the morning paaay-ppper” or the downward glissando and slow dissolve she puts into “How childish!” Or the pose she strikes (not for the first time) on the line “The audience was yelling ‘Author! Author!’ ”—a cross between something out of Jaques-Dalcroze and a freeze-frame of a fireman sliding down his pole. It is all so artfully modulated, calibrated, calculated, and as spurious as Hellman herself. The make-up is compellingly Hellman-like, but even Miss Caldwell’s genteel stage English is nothing like Lillian’s edgy tough talk.

Ben Edwards’s set looks penurious even by the standards of this notoriously shoestring designer, and David Gooding’s music is merely distracting; Jane Greenwood’s suit and Thomas Skelton’s lighting are apt. If you want to spend an evening with the sweetest-smelling Broadway baby, *Lillian* may be your dish; if you are looking for truth and enlightenment, art or beauty, forget it. By not helping to prolong the show’s run, you may even save the relentlessly smoking star from lung cancer.

ERIC BOGOSIAN PROVIDES A VERY DIFFERent sort of one-man show. In **Drinking in America,** he has interwoven monologues from all walks and staggers of life as connected by the thread of alcohol, drugs, and, occasionally, stone-cold-sober self-delusion. Cleverly written and most skillfully acted—with a large and accurate gallery of faces, bodies, and voices—these agents, salesmen, disc jockeys, rock singers, medium and small businessmen, panhandlers, punks, and whatnot are presented with seamless transitions and suggestive contrasts or parallels. A couple of skits (the upper-middle-class man with his “semicreative job” and the merely photographic rock singer) fail to score, but the others are precise, sharp, witty, and disturbing. Bogosian is flexible and various, and never prolix. To me, this is still something less than theater—nightclub or cabaret—but it is sardonic and uncompromising social commentary. Under Wynn Handman’s direction and well lighted by Marc D. Malamud, it sinks its teeth deep into America and gives *us* something to chew on.

Sample dialogue: The agent is on the phone, nixing stars proposed by his interlocutor for sundry hilarious reasons. Finally: “*He’s* dead. . . . He’s literally dead. . . . Fell off his boat and a shark ate him. . . . Of course it’s ironic. . . . They had to cancel the whole series.” Or this, from an incendiary disc jockey who has been whipping up his hearers to a state well beyond demonic possession: “From all of us here at WXDC, when you leave here tonight, *drive safely!*” Callousness and hypocrisy all the way down the line. ▬

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Music/Peter G. Davis

JANUARY THAW

"...Each note of Temirkanov's Sibelius was defiantly hurled at the audience. The Met's affectionate *Roméo* is a bit of a bore..."

ACCORDING TO MY METEOROLOGICAL sources, this year's January thaw occurred indoors—at Avery Fisher Hall, to be exact—when **Yuri Temirkanov** took charge of the New York Philharmonic concerts originally scheduled to be conducted by the ailing Klaus Tennstedt. Soviet musicians vanished from America over six years ago, when a severe chill frosted over East-West politics, but apparently the spirit of Geneva is already beginning to warm up the cultural atmosphere. The Soviet powers that be not only dispatched Temirkanov to help the Philharmonic in time of need, they also threw in a soloist—Nikolai Petrov, a promising young Russian pianist the last time he was heard in New York, but now a seasoned musician of 42.

It is always dangerous to generalize about Philharmonic players' attitudes toward guest maestros, but I would guess that the musicians found Temirkanov to be an exhilarating presence—the performances certainly gave that impression. At first, possibly to point up the sly satire of Prokofiev's "Classical" Symphony, the conductor seemed all too eager to clown around by mirroring the music's wit with cleverly timed, adroitly choreographed semaphores. Such cutie-pie hand waving may have been aimed primarily at giving the audience a giggle, but apparently the orchestra also enjoyed being chucked under the chin. In any case, the score sparkled and danced in every measure. Prokofiev in a more dissonantly abrasive mood followed—the composer's explosive Piano Concerto No. 2. The Philharmonic attacked it with equal gusto, but Petrov's rather stolid account of the solo part tended to dampen a potentially exciting performance. An aggressive fire-eater when I first heard him a dozen years ago, Petrov has definitely mellowed—perhaps too much.

The best was saved for last—a muscular, hard-edged reading of Sibelius's Second Symphony. This oft-played work is generally oversentimentalized and made to sound like secondhand Tchaikovsky, but Temirkanov was having none of that. Each note seemed to be chiseled from granite and defiantly hurled at the audience, which could, by listening attentively, still savor the music's forward momentum, tightly knit continuity, lyric beauty, and rugged grandeur. It was the perfect climax to an unusually invigorating concert, one that showed just what a fabulous group of musicians the Philharmonic can be when prodded into action by a caring conductor.

WALTZING JULIET: *The Met's Malfitano.*

THE CURRENT NOVELTY AT THE METropolitan Opera is a revival of Gounod's **Roméo et Juliette,** the company's first performances in over ten years of a work that our great-grandfathers held in high esteem (the opera opened the Met season no less than five times between 1891 and 1900). It is a very pretty and perfectly viable entertainment when done well, a period piece of no great importance but one that skillfully, charmingly, and accurately reflects a more gracious age. An encounter with *Roméo* once every ten years seems to me just about right—and no letters, please, from the Society for the Prevention of Cruelty to Gounod (such an organization actually does exist, and I assure you it's a vigilant watchdog).

The Met production, which dates from 1967, never had much physical allure—Rolf Gérard's skeletal sets recall the depressing visual economies often deemed necessary toward the end of the Rudolf Bing era, and Paul-Émile Deiber's staging, as re-created by Fabrizio Melano, is purely functional. I suppose at the time, all hopes for success rested with Franco Corelli and Mirella Freni in the title roles—not a completely unfounded expectation as it turned out. Later on, some of the gruesome casts that wandered through revivals of this pedestrian production proved how careless hands can damage Gounod's fragile goods.

Neil Shicoff and Catherine Malfitano are the Met's Romeo and Juliet of the moment. They may not be ideal in every respect, but neither are they gruesome—after all, both these gifted American singers are popular artists in France, where, presumably, some strongly held notions must still exist on how French opera should be properly performed. Malfitano waltzes deftly through her assignment—literally so during the party scene in Act I. Her performance strikes me as commendably professional, an elegant and crisply efficient piece of work, although a truly memorable Juliet should probably invoke more heated praise than that. Shicoff's pleasant tenor and youthful appearance are to his advantage as Romeo, but he also seems to be essentially out of touch with the piece, absently leafing through the role and communicating very little true passion, power, or poetry. The other singers function capably under Sylvain Cambreling, who conducts the score affectionately and gracefully. If the evening is still a bit of a bore, I would not put all the blame on Gounod.

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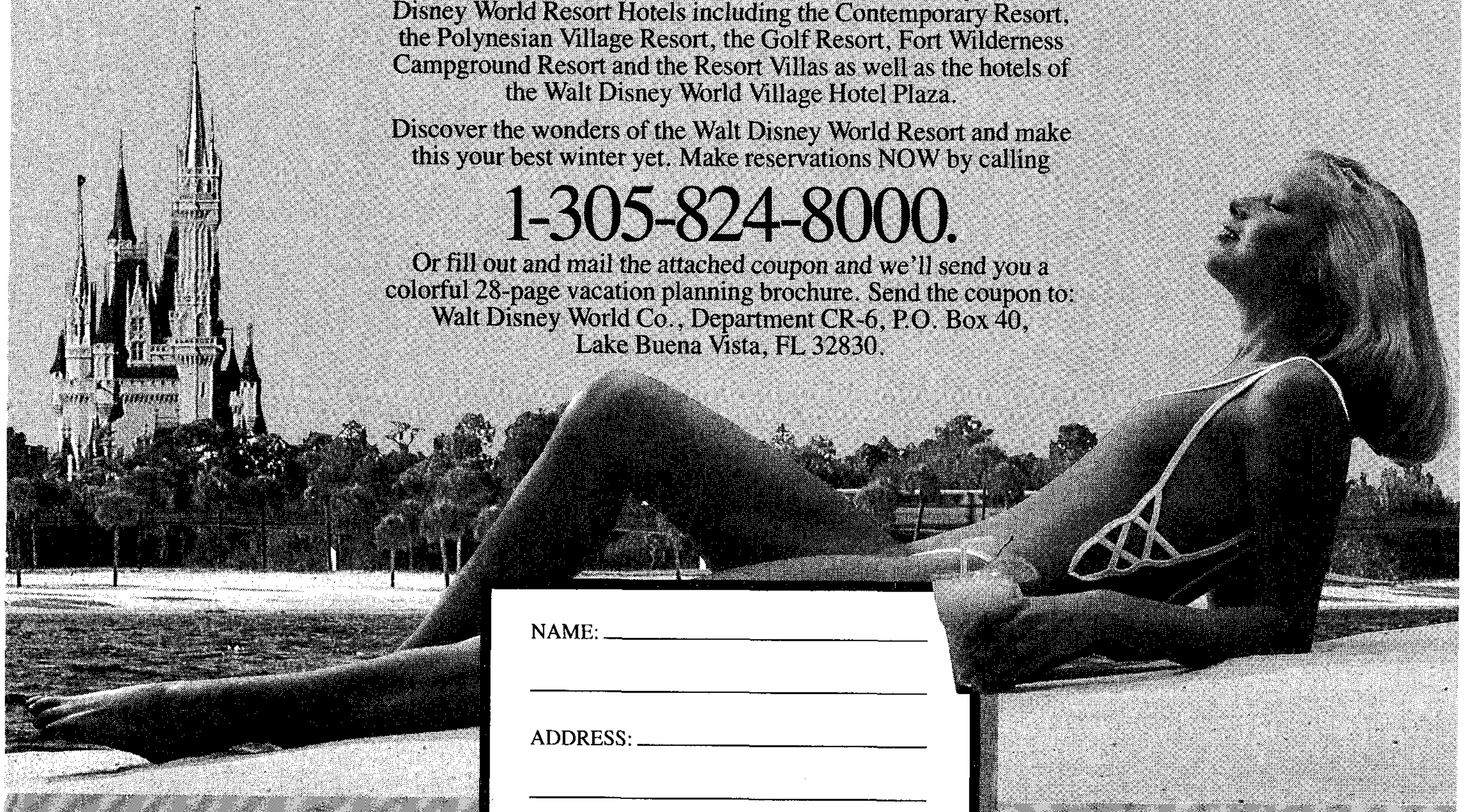

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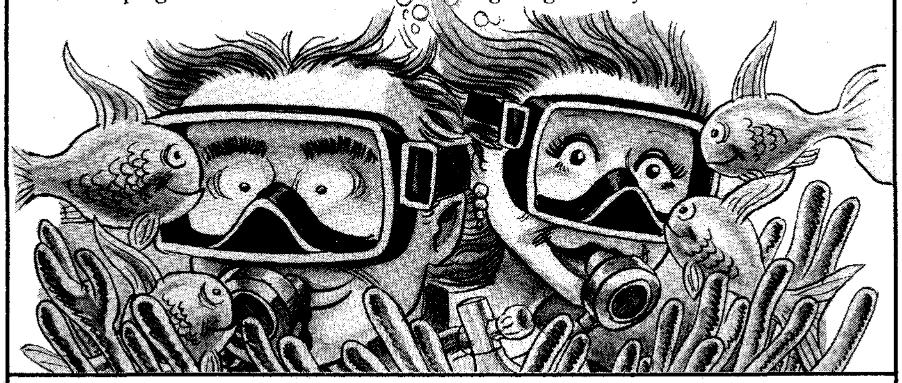

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fall comfortably into place. The Chamber Concerto was most recently tackled by a hardy group of musicians who regularly perform in **Chamber Music at the 92nd Street Y.** Joseph Silverstein conducted and I can report that it was the most lucid and musically effective performance of this elusive piece I have ever heard.

The main problem in the past has always been the wind players, who must constantly listen to one another and adjust ensemble balances in order to prevent the complex structure from crumbling or the instrumental discourse from turning into gibberish. It can be a nightmare, and perhaps for once Berg really did carry his obsession with elaborate numerological symbolism too far. The composer did hint that the score also has a hidden program containing “a world of human and spiritual references,” but so far no one has discovered what he meant. Possibly thinking about that tantalizing mystery encouraged the thirteen players to weave such luminous textures around Jaime Laredo’s violin and Joseph Kalischstein’s piano. Whatever the reason this superb reading of the Chamber Concerto had precisely those qualitites that most performances lack: shape, substance, and sense.

I’M NOT ENTIRELY CONVINCED THAT IT was necessary for Eve Queler and her Opera Orchestra of New York to regale us yet again with a concert reading of Verdi’s **I Lombardi** in Carnegie Hall last week. A sprawling Risorgimento tub thumper that traces the adventures of eleventh-century Italian Crusaders from Milan to Antioch, the work was recently staged by the City Opera (admittedly a disaster); several decent recordings exist for those interested in just listening to the music; and the Opera Orchestra itself performed the score not all that long ago. Never mind. Such operatic epics usually show Eve Queler’s conducting skills at their best; a promising cast was at hand; early Verdi is always worth another hearing—and so, why not?

Although announced as indisposed, Aprile Millo as Giselda dominated the performance. Despite a career that is barely five years old, this young American singer gives every indication that she may yet develop into the Verdi soprano we have been waiting for. The vocal power and security, the dramatic temperament, the ability to launch and sustain a soaring lyrical phrase without flagging—it’s all there, ready to be refined into gold. Millo’s promise was complemented by the seasoned artistry of Carlo Bergonzi, still a joy to hear in less demanding Verdi tenor roles, such as Oronte. Paul Plishka always seems to be a far more involved and imaginative singer in concert than on the Met stage, and his sonorous Pagano rounded out a superlative trio. ■

Art/Kay Larson

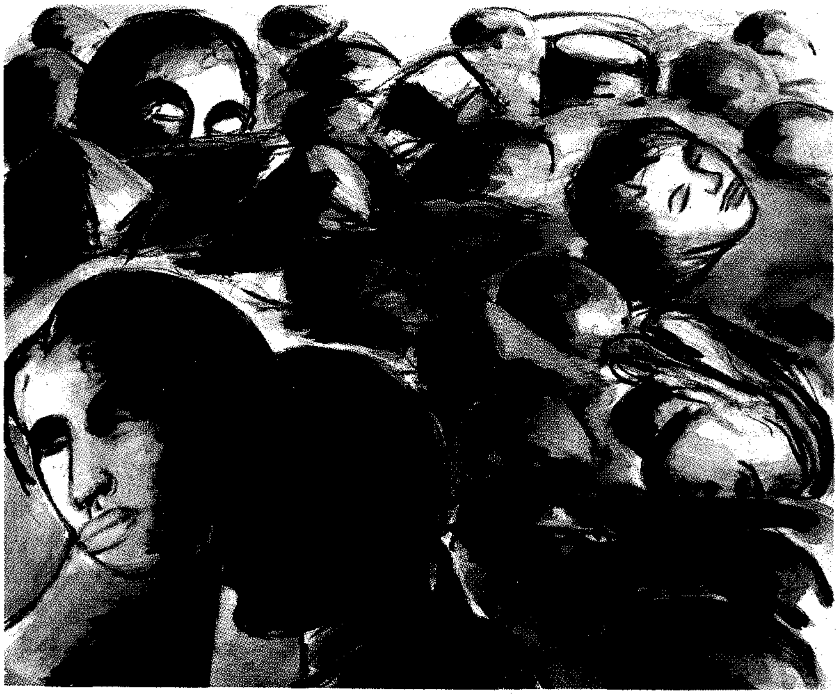
GASPING FOR AIR

"...The young German painters succumb to the condition they portray. Their solipsism is duplicated in their methodology..."

WHEN THE "NEW GERMAN PAINTING" CAreened into New York at the beginning of the decade, speed was its nearly universal characteristic. The Germans tend to cover the surface of a canvas the way they travel the autobahns—at 90 miles an hour, never bothering to look back. By the time **Dieter Hacker**, a 44-year-old Berliner, made his local debut two years ago, my tolerance for speedway antics had leapt the track.

There was, indeed, something thin about Hacker's paint, which seemed concocted out of skim milk and steam, and smeared around like mustard. There were also traces of the conceptual art that Hacker used to practice before he turned to painting in 1975: In a picture called *Blade*, from 1983, the letters of the title protrude from the top of a heavy masonry wall, a stand-in for Berlin's most famous monument. The word is the visual equivalent of concertina wire, a kitsch symbol of division and divisiveness, slicing through a clouded sky like a warning from a cartoon god. You can almost see Jehovah writing "*Mene mene*..." for the modern world.

Since then, Hacker seems to have done some serious thinking about the peculiar immediacy of painting—its ability, if done right, to pierce past language and penetrate to primal feeling. His pictures are no longer cartoons—that is, images that illustrate words. They have begun to tell a tale in paint about a vision of the world that is raw, dark, and elegiac. Only the best German painters have succeeded in uniting their 90-mile-an-hour style with their belief in a world skidding out of control: Anselm Kiefer, for whom the act of painting is a correlate to spiritual exile, is both the darkest and most redemptive among them.



LOVE LIES BLEEDING: *Dieter Hacker's* Lovers in a Landscape, *1985.*

You can feel Hacker groping toward that moment of wholeness. He has an increasingly subtle sense of purpose, so he may yet make it. First, however, he must invoke his own gods: Matisse, Picasso, Beckmann, Cézanne, and (it seems to me) Philip Guston. In *The Black Room*, a mountainous black nude is bombarded by lemon-yellow light as she stretches along the bottom of the picture like one of Matisse's decoupage swimmers at the Modern. *Bath*, a forest of standing figures, includes a striding, lantern-jawed woman straight out of Picasso's beach paintings of the twenties; at left stands one of Cézanne's male "bathers," no doubt the source (with Picasso) of the picture's title.

Hacker has dug from his sources—within himself and without—a sense of swollen monumentality, a conviction that human life has been cut off at its roots and is now a bloated, heroic, puffed-up, and disquieting enterprise. The mood is so close to Guston's late works that I don't know whether I'd believe Hacker if he said there was no connection. Drawings such as *Lovers in a Landscape* and *The Mountain*, with its pile of severed heads gazing forlornly at the inaccessible heavens, are paradigms of Guston's vision of the terrible claylike *weight* of mortal being. Yet Hacker, for all his invocation of modern-art gods, consistently speaks in his own phrasing. *Lovers in a Landscape* is a haunting picture. The eponymous pair inhabit a "landscape" that is a rocky hill strewn with severed heads—the talus slope of carnal knowledge. They are not free; life shadows them.

For a former conceptual artist to be obsessed with physicality is quite a transformation. Hacker's figures are as obtrusive and dense as geologic outcroppings—and as vaporously sensual as characters from a dream. In *The Wave*, a woman reclines in the sea, boulderlike, ready to be inundated in foam. In *Human Mountain*, people are piled up into a suffocatingly dense, rocky black jumble of silent, suffering life. Above them, a helicopter—in Berlin, the symbol of a police state—hovers in blue sky, visibly oppressing and compacting the masses.

Hacker's success may be clearer in comparison with **Helmut Middendorf**'s show at Annina Nosei. Middendorf, 33, is a speedster. His paint imitates the flicker of a gas jet—it's both bright and insubstantial, a gaudy combustive substance on the verge of becoming atmosphere. Much of the new German painting assumes that ephemerality is a fundamental condition. Middendorf paints thin air—the blue-hued nightlife of Berlin, city without exit.

The problem is that alienation is an intellectual—not a painterly—state. We have to be told that Middendorf's black-rimmed night scenes are riddled with rock and roll, that music is the social glue that holds the café crowd together, that the glue dissolves at the end of every

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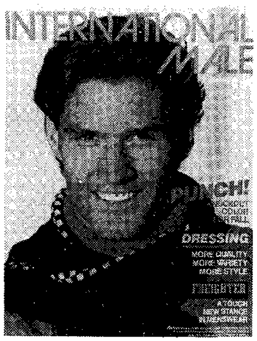

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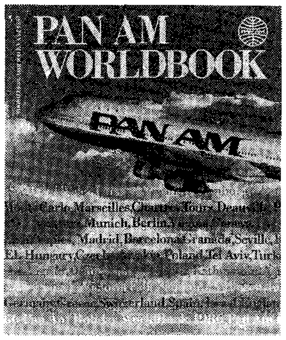

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song, sending the songsters off to their individual hells. It's a poignant thought, but the paintings don't convey it. In being themselves thin air, they succumb to the condition they are trying to portray. The solipsism of the young German artists is duplicated in their methodology. (Hacker: Marlborough, 40 West 57th Street; through February 1. Middendorf: Nosei, 100 Prince Street; through February 6.)

BLAKE, BARE-EYED, SAW THE WORLD IN a grain of sand. What to make of the view through **Robert Ryman**'s magnifying glass?

For much of the last decade, the question wasn't urgent. Ryman, apostle of reduction, only rarely circulated his all-white paintings through New York. When they did appear, they tended to be as inconsequential as the row of eleven blank white squares from 1975, originally made for the Kunsthalle in Basel, now hanging on Castelli's gallery walls. But then-curator Bernice Rose put a fine group of new drawings on aluminum into the Museum of Modern Art's "Works on Paper III" show last summer. And Ryman's mastery of nuance will be evident next month in a show that introduces the new Galerie Maeght Lelong, the local branch of a Parisian landmark. The forcefulness of Ryman's show, in fact, suggests that minimalist thinking—particularly minimalist rigor—may yet have meaning for artists seeking an antidote to speed-painting.

During a career that stretches over nearly three decades, Ryman has had a lot of ups and downs. Along with Brice Marden and Robert Mangold, he emerged from the late 1950s convinced that paint on canvas should have only literal—not metaphoric—weight. By confining himself to white paint, which he applied to raw brown linen or parchmentlike tracing paper (or even, in 1958, to newsprint), he could eliminate disturbing sources of dramatic metaphor. Paint itself was the giver of meaning, meandering across the picture's surface in clotted rows, or in curved strokes that echo the Brownian motion of atoms in a drop of water.

Minimalism has also had its ups and downs. By the early seventies, its defenders had run its rhetoric into the ground. Ryman's work, whether weighty or not, has been endlessly praised by commentators who wax eloquent about shadings of snow and hues of cloud while quoting Wittgenstein out of context. The smudge pots of language are stoked ever higher for each corresponding decrease in visual incident. *Vector,* the painting at Castelli, could have generated its own encyclopedia.

Perhaps Ryman was merely taking a long lunch break during the rise of expressionism. The drawings at MOMA were impressive, and so are the new works at Maeght Lelong. There is a tall sheet of

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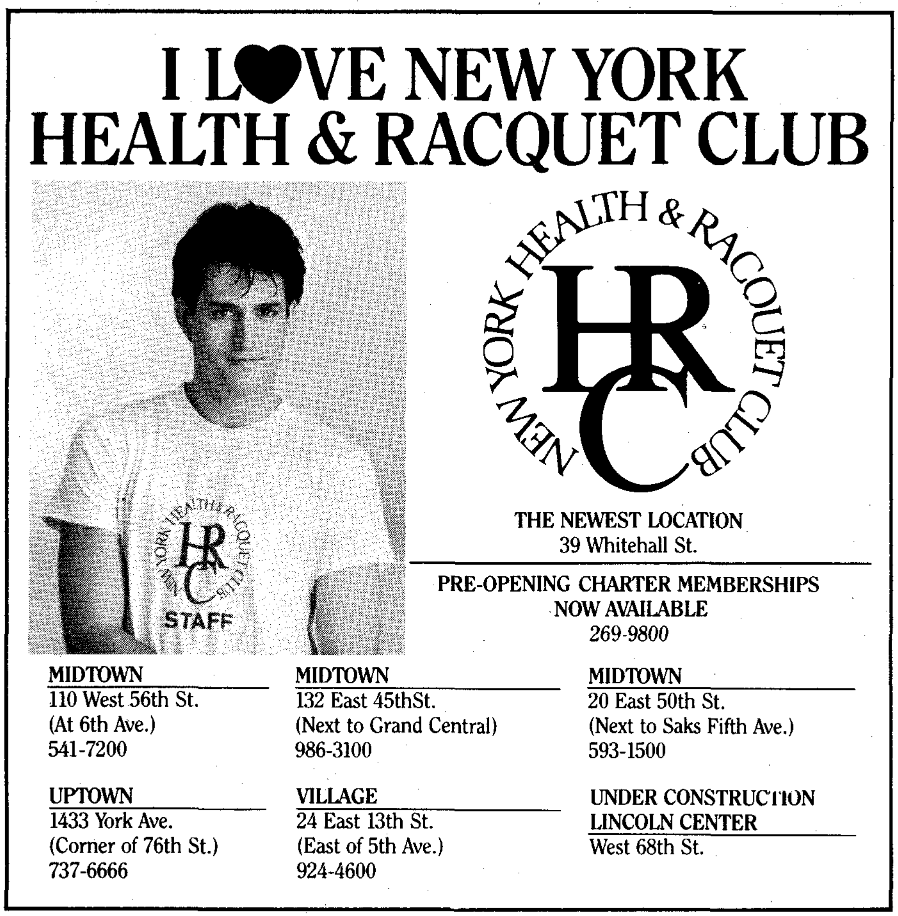
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translucent fiberglass-like board that has been coated top and bottom with white, leaving a faintly grayer bare patch across the middle; the whole sheet is attached to the wall with lethal-looking pointed aluminum brackets. There is another white-painted square fastened to the wall with six steel-black, round-headed bolts the size of the hole in a Lifesaver; four drilled holes along the edges form rhythmic points of emphasis, like rocks in a Japanese raked garden.

Ryman's re-emergence is a case of good timing. It's clear that expressionism in itself solves no problems; the difficulty of discovering images that can carry special or exalted meaning in an image-saturated modern world has paralyzed many younger painters. Ryman, staring at his grain of sand, is immune to such matters. The bolts and brackets that now attach his white squares to the wall are neatly reasoned: They are blithely functional; they are steadfastly not ornaments; yet they serve a decorative purpose.

Ryman's reappearance also serves as a reminder of minimalism's most crippling problem, however. To paint this way is an act of concentration and reduction so extreme that it acquires the intensity of a religious ritual. Ryman is said to use six different types of gloves in touching his pictures, each for a specific purpose, like a priest performing a liturgy. Any religious ritual witnessed by an unbeliever can seem both beautiful and faintly precious. I've had both reactions at the sight of those steel bolts artfully attached at just the right spots on a white square.

In minimalism, as in most art since Abstract Expressionism, the echo of the artist's presence in the artwork is as philosophically important as the appearance of the finished object. The tendency, then, is to turn the artist (more than the artwork) into an object of veneration. Even expressionists—Middendorf, for instance—can succumb to the temptation. Middendorf seems to assume that to paint a state of alienation, it is sufficient for the artist to be in one. In Ryman's case, the difference between a failed work and a successful one lies in the artist's ability to wreathe the artwork in awe through the record of his presence. (Galerie Maeght Lelong, 20 West 57th Street; through February 15. Castelli, 420 West Broadway; through February 1.)

In brief: BOSCHIAN TORMENTS TWIST THE tubular harlequins in **Peter Bömmels**'s rude pictures into rubber men who dance on their noses over rocky landscapes that seem to be made of sausage casings. The paint, on top of raw burlap, has been varnished to a gloppy sheen. Bömmels's grotesqueries are at first glance ugly; later you find that they have a peculiar persistence in memory. (Sonnabend, 420 West Broadway; through February 1.) ■

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Mardi Gras: Costumed figure at the Endymion Extravaganza.

NEW ORLEANS

MARDI GRAS. *CARNIVAL. Jan. 6–Feb. 11. 504-566-5068. From the Twelfth Night to Ash Wednesday, this city is awash in Carnival fever, with lavish parades and balls. Marching bands, jazz ensembles, and clowns cavort on almost every corner.*

ENDYMION EXTRAVAGANZA. Feb. 8. 504-733-5566. A formal affair that is already under way when the Endymion parade—all 41 elaborate floats and twenty marching bands of it—enters the hall. Open to the public, this is the ball of the season.

THE FRENCH QUARTER. 504-522-2621. MASK MARKET. Feb. 1, 2, 8–10. Masks of feathers, sequins, found objects, and almost every imaginable material.
JAZZ. Feb. 1, 2, 8–10, 16, 23. Traditional New Orleans jazz in French Market Performance Tent, and, nightly, in bars on Bourbon Street (504-566-5011).

FOR MORE INFORMATION: TOURIST & CONVENTION COMMISSION. 504-566-5068.

Courtesy of the Cincinnati Museum of Art.

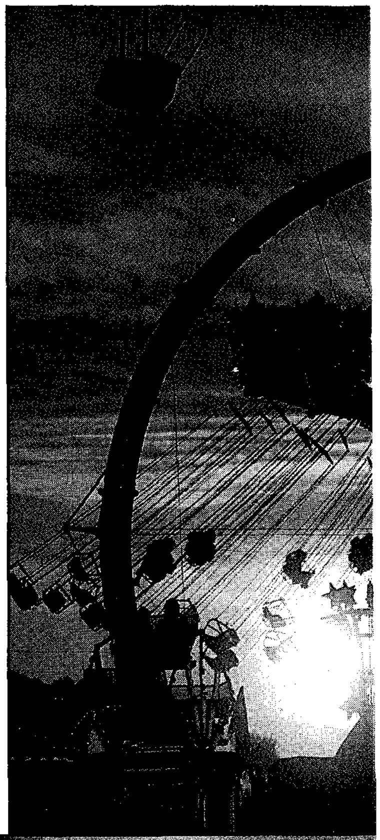
TAMPA/ST. PETERSBURG

FESTIVALS. *FLORIDA STATE FAIR. Feb. 5–16. 813-621-7821. It bills itself as the country's "largest winter exhibition," and 600,000 people watched the three-ring circus and ice-skating revue, listened to music, and sampled chili from an on-the-spot cooking competition here last year. Also: American folk crafts and the requisite livestock exhibitions.*

GASPARILLA PIRATE INVASION AND PARADE. Feb. 10. 813-228-7777. 500 Tampa businessmen-turned-pirate invade the port on a three-masted, fully rigged pirate ship. Ashore, they lead a raucous parade—complete with floats and marching bands — into downtown Tampa for a daylong fair.

SPORTS. *GASPARILLA DISTANCE CLASSIC. Feb. 8. 813-229-7866. World-class running event open to pros (last year, Grete Waitz set a world record here) and amateurs. Two runs: 15K (certified by National Standards Committee) and 5K. Waitz, John Treacy, and Jim Ryun will participate.*

FOR MORE INFORMATION: CONVENTION & VISITORS ASSOCIATION. 813-223-1111. 24-hour special-events tape, 813-222-0667.



Courtesy of the Florida State Fair Authority.

BOSTON

FESTIVAL. *CITYWIDE ROMANCE WEEKEND. Feb. 13–16. 617-536-4100. Hotel packages, a champagne chocolate tasting at The French Library (617-266-4354, for reservations), shopping specials, and a calligraphy demonstration with handmade valentines are all part of this festival. Sack Cinemas will be showing romantic movies from the '30s, '40s, and '50s.*

DANCE. *CHOREOGRAPHERS' FESTIVAL. Feb. 5–9. 617-542-1323. The Boston Ballet performs works by three contemporary choreographers (Mark Morris, Bruce Marks, Bruce Wells) and the legendary Marius Petipa.*

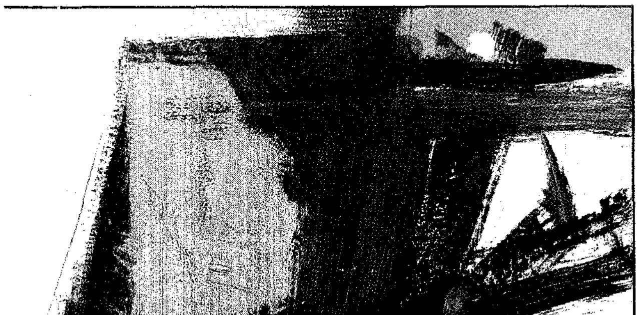
MUSEUM. *THE COMPUTER MUSEUM. 617-426-2800. Create a snowflake on a video screen—then change its shape. Watch a colored picture break into its component parts or into gradations of black and white; then build it up again. All this and more in the permanent collection.*

SPORTS. *BOSTON BRUINS VS. NEW YORK RANGERS. Feb. 8. 617-742-0200.*

FOR MORE INFORMATION: CONVENTION & VISITORS BUREAU. 617-536-4100.

NEW YORK AI

ACES WE GO.



om Franz Kline's Tragedy.

Steer riding at the Longhorn Rodeo.

Courtesy of Longhorn World Championship Rodeo.

CINCINNATI

MUSEUM. *THE VITAL GESTURE: FRANZ KLINE IN RETROSPECT. Through Mar. 2. 513-721-5204. A major study of the works of this important American Abstract Expressionist. Related lectures and films on various dates.*

RODEO. *LONGHORN WORLD CHAMPIONSHIP. Feb. 21–23. 513-241-1818. Male and female world champions wrestle steer, barrel race, and rope calves. On videotape, they ride bulls and broncs. Also live: trick riders, mule races, barrel clowns, people-powered chuck-wagon races.*

MUSIC. *YO-YO MA with the CINCINNATI SYMPHONY ORCHESTRA. Feb. 21, 22. 513-721-8222. The renowned cellist performs Schoenberg-Monn's Cello Concerto.*

THEATER. *MARRY ME A LITTLE. Feb. 6–23. 513-421-3888. A musical about two New Yorkers who find themselves alone on a Saturday night. Songs by Stephen Sondheim.*

TOP GIRLS. Feb. 25–Mar. 23. 513-421-3888. A play by Caryl Churchill that examines myths about today's woman and women's roles throughout the ages.

FOR MORE INFORMATION: CONVENTION AND VISITORS BUREAU. 513-421-INFO.

CLEVELAND

DANCE. *SADLER'S WELLS ROYAL BALLET. Feb. 11–16. 216-621-2260. This illustrious London-based company performs "Petrushka," "Choros," "Flowers of the Forest," and "Sleeping Beauty."*

THE ISHANGI FAMILY DANCERS. Feb. 16. 216-348-4043/4127. West African musician/dancers present unique versions of traditional religious and healing dances, using instruments ranging from ankle bells to the 21-stringed kora. Lectures and demonstrations punctuate the event.

DINING. *Z. Open Mon.–Sat. 216-991-1580. California cuisine has come to Ohio, thanks to Zachary Bruell, formerly of Michael's, in Santa Monica. Savor salmon with champagne and golden-caviar sauce, grilled quail with wild mushrooms, tuna with port wine, raspberry tart with frangipane. Menu changes weekly.*

RODEO. *LONGHORN WORLD CHAMPIONSHIP. Feb. 1, 2. 216-659-9100. See Cincinnati for details.*

FOR MORE INFORMATION: THE GREATER CLEVELAND GROWTH ASSOCIATION. 216-621-3300. 24-hour special-events tape, 216-621-8860.

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ate Fair.

WASHINGTON, D.C.

THEATER. *SOCIAL SECURITY. Feb. 18–Mar. 9. 202-628-6161. Marlo Thomas in the pre-Broadway run of Andrew Bergman's new comedy. Directed by Mike Nichols.*

CELEBRATION. *CHINESE NEW YEAR. Feb. 9. This afternoon parade winds through downtown Chinatown, bestowing the traditional dragon and lion blessing. A 100,000-shot-long string of firecrackers will be set off; kung fu masters will demonstrate their art; at restaurants, special dishes at special prices.*

MUSEUM. *THE RENAISSANCE: BLACK ARTS OF THE TWENTIES. Anacostia Neighborhood Museum. 202-357-2700. Up for the entire year, this exhibit looks at the explosion of black culture known as the Harlem Renaissance. Includes photographs, manuscripts, jazz-band instruments, original sheet music and programs, paintings, sculptures, and a slide program.*

SPORTS. *WASHINGTON CAPITALS VS. EDMONTON OILERS. Feb. 8. 301-350-3400.*

FOR MORE INFORMATION: CONVENTION AND VISITORS ASSOCIATION. 202-789-7000. 24-hour special-events tape, 202-737-8866.

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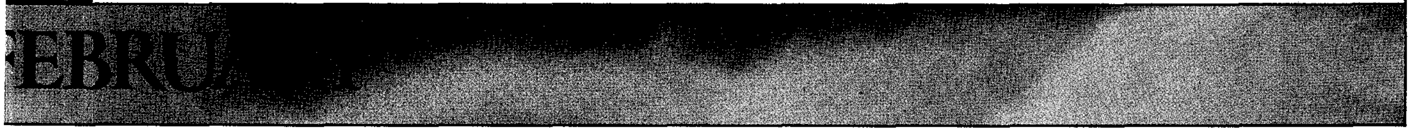


Television/John Leonard

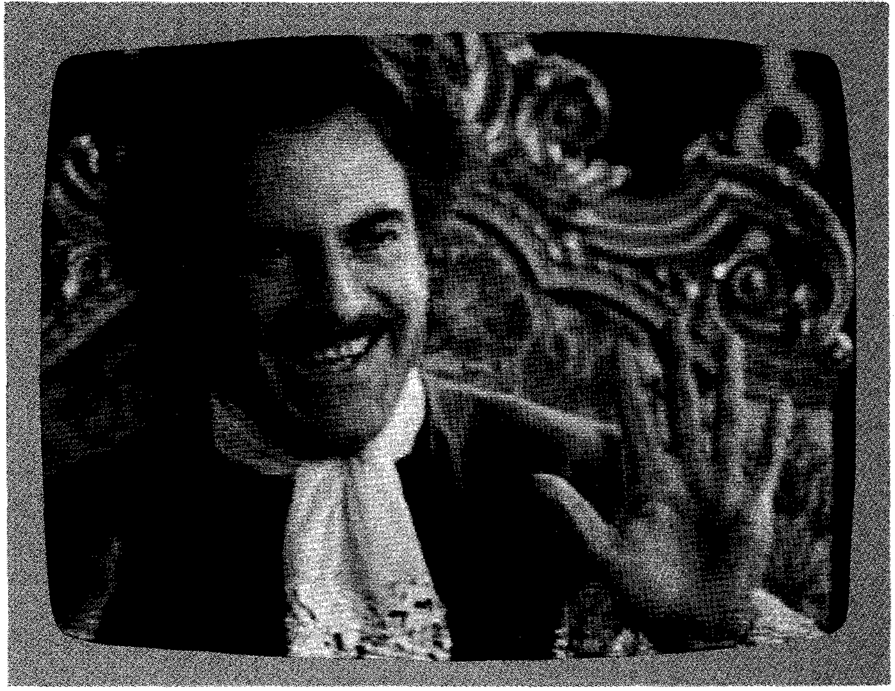
GOOD OLD BOYARS

"...All three Peters the Great have fun on the NBC mini-series. So will you. *Sins* is a pulp-mind mess about Nazis and couture..."

PETER THE GREAT WAS SO GREAT—SIX feet seven inches, actually—that it takes three different actors to impersonate him on the eight-hour NBC mini-series (February 2, 3, 4, and 5; 9 to 11 P.M.). The little boy with his toy soldiers, menaced by the murderous Streltsky and his own half-sister Sophia, is played by Graham McGrath. The young man with his sailboat and his sextant, discovering sex and Isaac Newton, is played by Jan Niklas. The mature czar, building his dream city on the Baltic, sentencing his first wife to a convent, cutting off the beards of his boyars, melting down church bells because he needed the metal for cannons, is played by Maximilian Schell. They all have fun. So did Russia in the seventeenth and eighteenth centuries. So will you, if the first two hours are any indication. (The rest was not available for preview.)

Pikes gleam, heads roll, ships capsize, Islamic Tartars rampage, villages are pillaged, crosses are burned, there are many horses and icons and axes and onion domes, and everybody, in an embroidered shirt, sings a cappella. If Lilli Palmer is largely wasted as Peter's mother, Natalya—she has two smiles, grim or beatific—Vanessa Redgrave has a wonderful time as the evil Sophia; she plots like a Ludlum. Omar Sharif is also around—there can't be an American-made movie about Russia without Omar's *Zhivago* act—as Romodanovsky, the good boyar. Later on, Trevor Howard will show up as Isaac Newton, and Laurence Olivier as William III, and Mel Ferrer as Frederick of Hanover, and I haven't even mentioned Ursula Andress or Elke Sommer or the real Russians.

Because there *are* real Russians. Half of the cast of **Peter the Great** is Russian. The Russians let NBC film on location. The Russians are weird about Peter, whose mission it was to Westernize them, sort of, which is why St. Petersburg, a.k.a. Leningrad, with its French and Italian pastel architecture, looks so strange, so extraterrestrial, in its sidewise Arctic light. Once, in a Moscow museum, I asked a red-haired Intourist guide what she thought of Peter, and she smiled like the Mona Lisa. Some czars are better than others, even after having been edited by the Soviets. Peter caroused for every one of his 53 years, but without him there wouldn't be a Russian Navy.



CZAR OF ALL THE RUSSIAS: *Maximilian Schell as Peter the Great.*

Peter the Great is based on Robert K. Massie's popular biography. I am not an admirer of that biography—it is innocent of ideas; it digresses mindlessly; it ignores or scants Peter's meritocracy (he made the nobles work for their rank and their rubles) and short-shrifts his creation of a mercantile class—but it is perfect for television. It loves spectacle. It is obsessed with fathers and sons: Peter neglected, tortured, and probably murdered his own son. It is all about the great man as brute and crybaby, although misunderstood: He had feelings, too, just like Merv Griffin. It sentimentalizes history.

Will subsequent episodes of *Peter* deal with his epileptic convulsions, or the bisexuality speculated on by some scholars? Stay tuned.

A CBS MINI-SERIES IS IN DIRECT COMPETITION with NBC's *Peter*, although **Sins** (February 2, 8 to 11 P.M.; February 3 and 4, 9 to 11 P.M.) is only seven hours. *Sins* gives a whole new meaning to "Euro-trash." It is trashy in Paris, the French Riviera, Vienna, Venice, and New York. And most of the time, we are looking at Joan Collins and asked to think about rape, catatonia, the Gestapo, and high-fashion women's magazines.

Collins is the co-producer of *Sins*, which perhaps accounts for the fact that she's on camera six out of the seven hours, in more than 30 Valentino gowns. (Catherine Mary Stewart plays the teenage Joan Collins, and she is intermittently enchanting.) Joan, as Hélène Junot, is in charge of a Paris publishing empire that includes *Couture*, a magazine of "high fashion and fantasy," and *Woman and Beauty*, a journal for "the ordinary woman." She is conspired against by Lauren Hutton, an implausible architect; Neil Dickson, a decadent French count; Giancarlo Giannini, an Italian con man; and Steven Berkoff, a Nazi war criminal. She seems to get along with her editor-in-chief, Marisa Berenson, and her best photographer, William Allen Young, and the terrific clothes designer Capucine. She is on and off with an American military officer, James Farentino, who is advising in Vietnam before he launches his political career. She will marry a composer, Gene Kelly, who will then be murdered.

Yes, Gene Kelly, thickened and pre-

Photograph by Donal Holway.

posterous. Yes, Capucine, insouciant. Yes, Giannini, with the only sense of humor in all seven hours. Berkoff overacts so much that he kills the pigeons. Why are so many people out to get poor Joan? Well, one of them killed her mother; another is impotent; a third is jealous; the fourth has business problems. There's also Jean-Pierre Aumont, who seems to be in the wrong movie although he seems not to care, and Feodor Atkine, who stalks Joan as though he were Raskolnikov looking for a raison d'être.

In the middle—Monday, February 3—of this pulp-mind mess, there is a trial, in Vienna, of the Nazi war criminal Berkoff, and Joan's brother, Timothy Dalton, mesmerizes with his stand-up testimony. Oddly, this makes the mini-series more objectionable. History, like the camera, serves only to enhance Joan Collins and Valentino, neither of whom count, according to any arithmetic I know. Our emotions about the Holocaust are manipulated on behalf of a publisher of fashion magazines.

LOOK AT **The Roommate** (JANUARY 27; 9 P.M.; PBS). It's based on a John Updike short story, "The Christian Roommates." These college roommates are the star athlete of a North Dakota high school (Lance Guest, a strange name) and a vegetarian Gandhi freak (Barry Miller) who wants to be a saint. We are stuck in the fifties. On the black-and-white television set, there are Nixon's Checkers speech and the McCarthy hearings. On the campus, there are panty raids. But what the story and the program are really about is a sort of Buddhist reciprocity.

We have the jock and the nerd, except that the nerd who wants to be a saint is more popular in the dormitory than the jock who wants to be a doctor. Along with the basketball, we get a symbolic apple, as well as divorce and the cross. "It could be worse," says a young woman of the vegetarian nerd: "He could be a Communist." Says the jock, "He just hasn't gotten around to it yet." The whole point of *The Roommate* is possibility, even the possibility of understanding and respect, if not love.

Einstein on the Beach: The Changing Image of Opera (January 31; 9 P.M.; PBS) is one of those programs—Barbra Streisand's comes to mind—in which the principals explain why they did what they did, with snippets of the doing. The explainers in this instance are Philip Glass, the composer, and Robert Wilson, the "theater artist," who collaborated on the four-and-a-half-hour, intermissionless quasi-opera that presumes to "meditate" on everybody's favorite physicist.

Usually, I hate this sort of exercise. When artists explain themselves, they usually sound stupid; they are inventing a past that's unreliable. And if he doesn't sound exactly stupid, Wilson on *Einstein* is at best a hot-air balloon, with his "structured silences"; he has pretenses, and I run out of believables. But Glass engages, whether he is talking about music or the confusions—in the theater—of stage character and watching audience, about the difference between "pop" and "academic music." Glass actually *thinks* in front of us. Wilson, chain-smoking in his black turtleneck sweater, merely pomps. The performance snippets may annoy those who think they want to see the whole thing; in fact, the snippets are more interesting than the whole thing.

In brief: Blacke's Magic (WEDNESDAYS; 9 P.M.; NBC) might work if it acquired some conviction. Hal Linden as the retired magician who solves odd crimes, and Harry Morgan as his carnival conman father, are people we want to believe in, after *Barney Miller* and *M*A*S*H*. But in their eyes is a look of cancellation. They are desperate and insincere.... **Murrow** (variously on HBO) is very sincere on behalf of the CBS newsman, although Daniel J. Travanti is not as sad as the Murrow I once met. Dabney Coleman as William Paley, however, is an education and a delight. ▬

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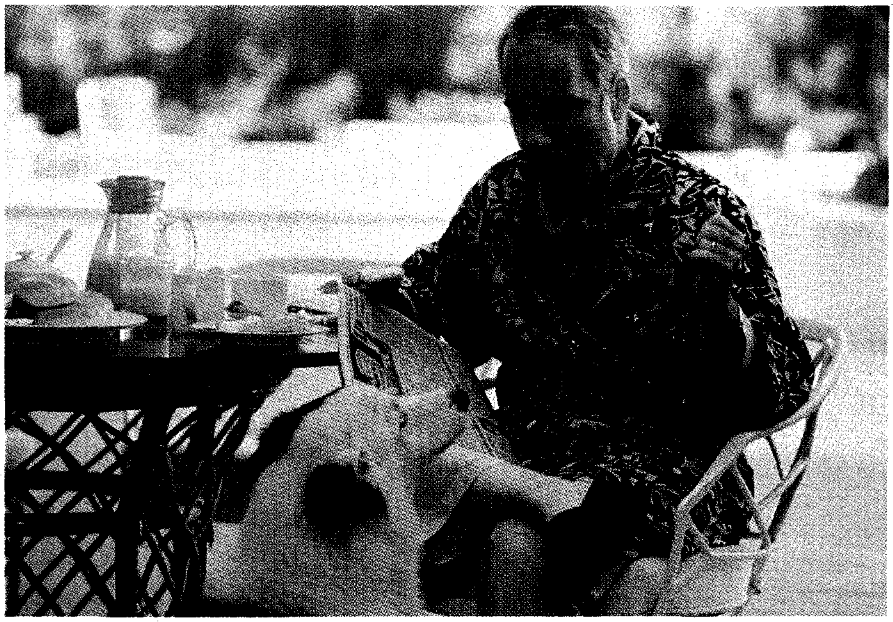
ANGST AT THE TOP

"...*Down and Out in Beverly Hills* is a rampaging farce. It satirizes the *nouveaux riches* but with more love than derision..."



THERE MUST BE MORE TO LIFE THAN THIS: *Richard Dreyfuss as the hero of Paul Mazursky's film.*

DAVE AND BARBARA WHITEMAN, THE leading characters in Paul Mazursky's new comedy, **Down and Out in Beverly Hills,** have come a long way fast. Dave (Richard Dreyfuss) started out in the shadow of Ebbets Field, selling lingerie from the back of his father's Oldsmobile. He drifted into the hanger business, prospered, and now he's got a factory in Tijuana and a lock on the Holiday Inn account. Dave is rich, very rich, and like the Brooklyn Dodgers, whom Dave remembers with almost masochistic devotion, he and Barbara (Bette Midler) have uprooted themselves and moved to Los Angeles—to Beverly Hills, in fact, and to a large pink house with a shimmering pool.

The house has a reassuring creamy, high-gloss look: Sitting in those rooms, you would feel like Cleopatra bathing in asses' milk. Every corner might have been polished by Joan Crawford herself (though Joan wouldn't have approved of the wire hangers that Dave manufactures). A large staff keeps it all gleaming. There's the tempestuous maid, Carmen (Elizabeth Peña), whom Dave visits after Barbara has gone to sleep; an Asian gardener, endlessly clipping; a dog psychiatrist who pacifies the psychotic Border collie. When things go wrong, the cops show up in about 30 seconds; if someone makes a rude remark, a bearded swami leads everyone in a soothing "Ommm...."

From *Bob & Carol & Ted & Alice* (1969) to the recent *Tempest,* Paul Mazursky has satirized the *nouveaux riches,* and he's always done it with more love than derision. I don't think Mazursky (working with screenwriter Leon Capetanos) has ever devised characters as foolish as Dave and Barbara—or as close to grace. Early one morning, as Dave is standing on the upstairs sun deck, a Los Angeles bum—a derelict with matted hair, a ragged beard, and a long, filthy coat—tries to drown himself in the swimming pool. Dave pulls him out, almost drowning himself in the bargain. And then Mazursky demonstrates yet again the gift of gentleness that raises him above all other movie satirists. He doesn't offer the usual sour ironies about how inconvenienced the rich are by this intrusion of misery into their lives. Instead, as soon as Dave gets his breath back, Mazursky has him turn to his wife and say, looking over at the near-suicide, "There but for the grace of God go you or I." *Down and Out in Beverly Hills* is a jangly, noisy farce, the broadest, most volatile comedy Mazursky has ever made, but every time I think of that line, I can't help being moved.

You might say that Dave Whiteman suffers from a classic case of the Jewish jitters: He may flaunt his wealth, driving to work in a white Rolls-Royce convertible, but he's also an anxious and dissatisfied man whose success has made him guilty and afraid. He's come up so fast nothing seems quite real to him. Guilt has turned him into a flamboyant hysteric; it has also humanized him. He sees a guy who owns nothing and who wants to kill himself, and he's both disturbed and humbled. He wants to make friends, share the bum's view of the world. He also wants to save the poor bastard by turning him on to the gospel of success. And so Dave takes the drifter, Jerry Baskin (Nick Nolte), into his dream house; he gets him a haircut, buys him fancy casual clothes on Rodeo Drive, and then, just to show them that he considers himself no better than they are, he visits Jerry's derelict friends on the beach, and winds up swilling rotgut and lying on the ground all night. He is generous and foolish beyond belief.

In such conventional examples of theatrical manufacture as *The Goodbye Girl* and *Whose Life Is It, Anyway?* Richard Dreyfuss has seemed so obnoxiously clever that he appeared to be using his skill as a way of showing up the audience. But Dave needs to be shrewd and adroit and quick, and Dreyfuss is all those things. What's new in Dreyfuss is an aura of puzzlement, a teasing sense that the better part of life may be dangling just beyond his brightest perceptions. Dreyfuss wears a mustache with some gray in it, and his hair is thinned out and also gray; his skull is more pronounced than before and the energy seems to be pouring out of his forehead and eyes like lava. He has the drive, the exasperated vehemence of every Seventh Avenue *macher* I met as a kid, and also the streak of kindness, the baffled ardor of men determined to do right by their obligations. This lampooning performance turns out to be a heartfelt embrace of the Jewish daddy and provider.

Bette Midler's Barbara is a lesser comic creation, but she has authority, too. Walking into her bedroom, Barbara is preceded by five likenesses of herself in a set of parallel mirrors. She needs reassurance that she exists, because she isn't doing much with her life: She has a guru but not a job, and she's fantastically bored, a woman without sexual appetite or energy who seems oppressed by the necessity to breathe; security has only made her frightened about little things no one else would ever have thought of. Her arms outstretched, palms dipping, Bette Midler strides haughtily around the house as if she were onstage, scandalizing a dull audience in, say, Cleveland. Much more than in *The Rose,* where Midler gave a blazingly naturalistic performance, she seems like an entertainer rather than an actress. But she's very funny: Barbara's anxiety has taken the form of unhappiness, and Midler's frown seems to stretch from one side of the screen to the other.

Down and Out in Beverly Hills is loosely based on Jean Renoir's 1932 classic, *Boudu Saved From Drowning,* in which a middle-class bookseller pulls a drifter out of the Seine. Renoir's film is lyrical and meditative, while Mazursky's treatment is slapstick farce, overwhelmingly American in pace and feeling, and bearing its strongest resemblance, I would say, not to *Boudu* but to such Hollywood satires of the rich as *My Man Godfrey* and *Shampoo.* Mazursky has never had so many juicily irresistible ideas; he's struggling to fit them all in, which gives *Beverly Hills* an unsettled, throwaway quality. At times, there's a Fellini-party atmosphere, with odd people coming on for a line or a quick tirade. Little Richard, for instance, shows up as the millionaire record producer Orvis Goodnight, who lives across the street and who complains that the police don't appear as fast at *his* house when there's trouble. Petulance is the way of life in this millionaires' paradise.

The moods bang together a little too violently for my taste, but the only serious flaw in the movie is the filmmakers' vagueness about Jerry Baskin. Who *is* Jerry? He makes things up about himself, lies, puts people on. He's meant to be elusive and changeable, a con man who satisfies various needs and fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* Padding around quietly, Nolte makes him into an amiable bear, but we don't get a strong sense of personality from him. Part of the problem is that Mazursky doesn't go in close for Nolte's reactions to things. In Renoir's film, the bum was the hero because he refused to conform to bourgeois propriety. But Mazursky is drawn not to the romantic outsider and rebel but to the bourgeois paterfamilias who holds things together. Dave Whiteman is both the fool and the hero of our swollen prosperity. "I ate garbage and I loved it!" he exclaims to Barbara after spending the night with bums. This movie had better find its audience in this country, because no one else in the world could possibly understand it. ▬

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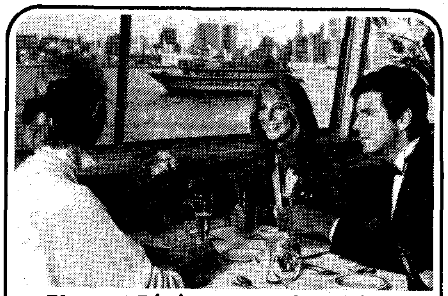

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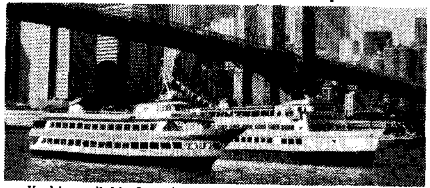

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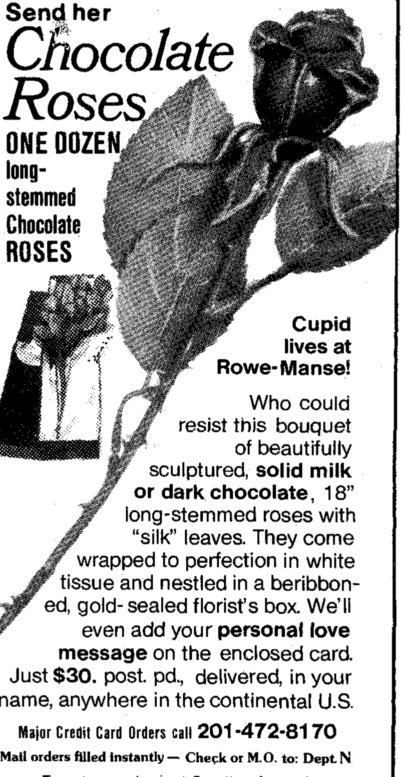

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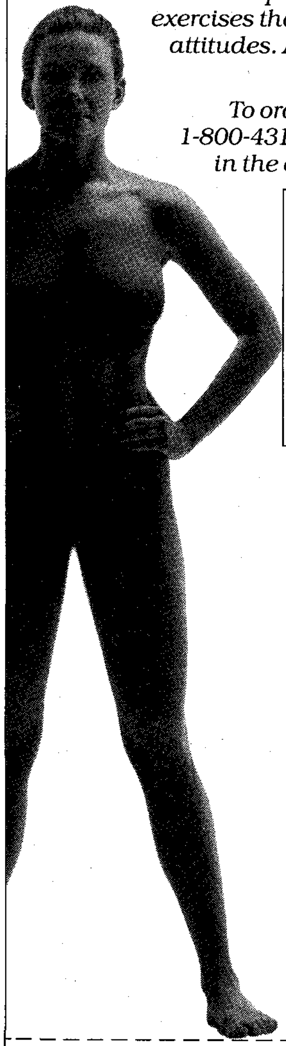
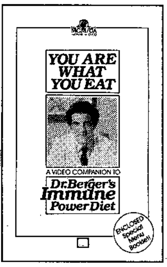

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SALES & BARGAINS

BY LEONORE FLEISCHER

KILIM

FLAT-WEAVE WOOL KILIM RUGS FROM AFghanistan, Iran, and Turkey are on sale here. The rugs, most 30 to 60 years old and made with natural dyes, range from 5 by 9 ft. to 9 by 12 ft., were $750–$1,200, now $425. Selected small rugs, were $350–$400, now $150–$250. A group of kilim pillows, were $75 for one-sided pillows and $90 for two-sided pillows, now $45 and $50, respectively. Other merchandise, now 30 percent off. A.E., M.C., V., checks accepted; exchanges possible. *La Chambre Perse, 347 Bleecker St. (243-4287); Mon.–Sat. 11 a.m.–8 p.m. and Sun. 2–5 p.m.; through 2/8.*

TIME ON YOUR HANDS

CHOICE VINTAGE AND CLASSIC WATCHES are on sale here and include: men's 1950s Patek Philippe 18K-gold round dress watch, was $1,650, now $1,320; men's 1950s Patek Philippe steel water-resistant sports watch, was $775, now $620; men's or women's Cartier 18K-gold 1970s classic rectangular "curvex" watch, was $2,800, now $2,240; women's Cartier Santos 18K-gold watch, was $1,450, now $1,160; men's Rolex 18K-gold 1940s Oyster Perpetual "Bubbleback" watch, was $2,600, now $2,080; men's Universal Geneve steel watch with stopwatch and calendar with day, date, month, and moon-phase chronograph, was $800, now $640; men's Le Coultre 1940s 18K-gold backwind-backset dress watch, was $2,200, now $1,760; two men's 14K-gold-and-black-enamel Hamilton 1920s Piping Rock watches, were $1,325, now $1,060. Also, gold-filled, gold-plated, and steel watches by Benrus, Bulova, Elgin, Gruen, Hamilton, and others, were $275–$375, now $125–$175; assorted costume-jewelry bracelet watches, were $295, now $175; and more. A.E., M.C., V., checks accepted; exchanges possible. *Time Will Tell, 962 Madison Ave., at 75th St. (861-2663); Mon.–Sat. 10 a.m.–6 p.m.; through 2/8.*

KIDS, KIDS, KIDS

THIS BOUTIQUE, SPECIALIZING IN FAmous-design clothing in children's sizes newborn–6X, is having a 50 percent off sale on all winter merchandise, including shoes and boots. All cruisewear and spring garments are 25 percent off. At 50 percent off: Ozona snowsuits with detachable booties (sizes 3 and 6 months), were $90; snowsuits by Jean Bourget, Creation Stummer, and Scalabre (sizes 18 months–3 years), were $55–$90; outerwear jackets (sizes 12 months–6 years), were $30–$85; Water Babies rain ponchos (sizes infant–2 and 2–4), were $20–$23; cotton playwear by Hannah Anderson and Sprouts (sizes 12 months–3 years), was $20–$30; L'Azur cotton robes with slippers (sizes 12–18 months) and other robes (sizes 2–4 and 4–6), were $36; infantwear and layettes (sizes 6–24 months) from Absorba, Creation Stummer, Hannah Anderson, Blue Moon, Mousefeathers, Ozona, Polichinelle, Scalabre, Wibbies, and others, were $10–$80; Kido outfits from Japan (sizes 2–7), were $100–$125. Also, sweaters, pants, dresses, tops, and more. Footwear includes: lined blue suede desert boots by Primigi (sizes 7–2), were $30; pink Mary Janes (sizes 5–10½), were $22; white sneakers (sizes 5–12), were $22; lined vinyl boots (sizes 8–12), were $20. A.E., M.C., V., checks accepted; all sales final. *Kids, Kids, Kids, 436 Sixth Ave., near 10th St. (533-3523); Mon.–Wed. and Fri. 11 a.m.–6:30 p.m., Thurs. till 7 p.m., Sat. till 6 p.m., and Sun. noon–5 p.m.; through 2/5.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

SPORTSWEAR

THIS LARGE LOWER EAST SIDE STORE IS offering excellent values on European and American designs for women (sizes 4–14). For example: silk-and-cotton tunics, were $270, now $35.25; matching lined straight skirts, were $190, now $20; white linen pants, were $215, now $48.25; linen-and-cotton tank tops, were $90, now $68.25; matching front-button skirts or asymmetrical tops, were $150, now $98.25; silk-and-wool padded-shoulder pullovers, were $209, now $79.25; V-necked wool-and-acrylic-jacquard sweaters, were $155, now $58.25; low-backed suede dresses, were $395, now $180.75. Printed wool-challis separates (sizes 4–10) include: lined blazers, were $140, now $49.66; long sleeveless vests, were $70, now $25.25; pants, were $100, now $25.66. Grab-bag goodies, now $10–$20 each. A.E., D.C., M.C., V., checks accepted; all sales final. *Breakaway, 88 Rivington St. (598-4455); 125 Orchard St. (475-6660); daily 9 a.m.–6 p.m.; 2/1–9 only.*

LINGERIE

FOR JUST ABOUT EVERY SIZE WOMAN, from sizes P–L to larger sizes 1X–5X, here's pretty lingerie, in cotton, polyester chiffon, polyester satin, and nylon stretch lace, for about 50 percent off wholesale prices. A few examples: teddies, wholesale $28, here $15; bandeau-bra-and-tap-pants or camisole-and-tap-pants sets, wholesale $35, here $15; long bed jackets, wholesale $30, here $15; nightgowns, wholesale $35 and $45, here $20 and $25; lace or embroidered G-strings, wholesale $5 and $7, respectively, here $3 and $5. Checks accepted; no credit cards; all sales final. *Ijana and Briana Lingerie, 264 West 35th St., Room 806 (736-4273); Mon.–Fri. 9 a.m.–5 p.m.; through 1/31.*

FOR MEN

THIS IMPORTER OF MEN'S CLOTHING, IN A wide size range (sizes 36–46 S, 36–48 R, and 38–48 L; pants sizes 30–34), is offering suits, sport coats, pants, and overcoats at about 50 percent below list prices. For example: Italian suits in fabrics by Lanerossi, Marzotta, and Zegna, here $139–$149; Italian tuxedos, here $159; Hungarian two- and three-piece suits, here $89; English Harris-tweed sport coats, here $79; wool-worsted blazers, here $59; Italian sport coats, here $95; Italian wool-worsted or -gabardine pants, here $35; English single- and double-breasted overcoats in such fabrics as Hoyle, Crombie, and cashmere, here $120–$265. A.E., M.C., V., checks accepted; all sales final. *Hampshire International, 85 Fifth Ave., at 16th St., fourth floor (924-3832); Mon.–Fri. 8 a.m.–5 p.m. and Sat. till 3 p.m.; while stock lasts.*

MADE OF FUR

HERE ARE DESIGNER FURS IN WOMEN'S sizes 4–16 at below-wholesale, and even below-cost, prices. Furs by Chloe include: natural Russian sable coat (size 10), here $28,995; natural Canadian fisher coat (size 12), here $9,995; Sterling dyed silver-blue fox coat (size 12), here $3,495; natural Blackglama mink coat (size 10), here $2,495; natural shadow fox cocoon jacket (size 10), here $2,195; silver fox coat with striping (size 10), here $7,995. Other furs include: a selection of natural Mocha, natural Blackglama, and natural wild-type mink coats, here $3,495; natural gray fox coat (size 6), here $1,295; natural silver fox jacket (size 8), here $1,895; natural long-hair beaver coat (size 8), here $1,295; silver fox flings, here $995; and more. Free monogram; free alterations on garments over $3,000. A.E., M.C., V., checks accepted; all sales final. *Gcldin-Feldman, 345 Seventh Ave., near 29th St. (594-4415); Tues.–Fri. 10 a.m.–7 p.m. and Sat. and Sun. till 5 p.m.; 1/28–2/2 only.*

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A Portable Device
Recently, I found the answer to this problem. In Europe they have developed a 2½ lb. exercise device you can carry in your overnight bag. They call it "NO STOMACH." Designed specifically to eliminate all excess fat from your stomach, it is a stretching and exercise device made with three steel coil springs so you can adjust the level of workout you want.

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10 Minutes a Day and Your Pot Belly Will Be Gone!
That's our guarantee. If you're not satisfied with how it works for you, return it for full refund. There are seven simple exercises to do and you can do them almost anywhere: In a hotel room, in your own home, etc. That's why I think the Stomach Eliminator really is the answer for people who travel, who like to have good meals, but who don't want the pot belly that often comes as a result.

OUR GUARANTEE: If this product does not reduce your stomach significantly in 90 days, return for full refund.

Cecil C. Hoge, Jr.

Please send me _____ Stomach Eliminator(s) at $24 postpaid each.
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A Complete Entertainment Guide for Seven Days Beginning

JANUARY 29

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Opening Jan. 29: *A.K.; Ulysse.* #2—*Return.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Jan. 29: *Smithereens; Groupies.* Jan. 30: *Viking Women and the Sea Serpent; Voodoo Woman.* Jan. 31–Feb. 1: *Playtime; Mr. Hulot's Holiday.* Feb. 2: *Sabotage; Secret Agent.* Feb. 3: *Dante's Inferno; Isadora Duncan.* Feb. 4: *Forbidden Games; Gervaise.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru Jan. 30: *Pray for Death.* Opening Jan. 31: *Eliminators.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*Uforia.* #2—*28 Up.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—Thru Jan. 30: *Streetwise.* Beg. Jan. 31: *The Gods Must Be Crazy.* #2—Thru Jan. 30: *Runaway Train.* Opening Jan. 31: *Power.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. Thru Jan. 29: The 1986 New York Gay Film Festival. See **Museums, Societies, Etc.** for details. Opening Jan. 31: *Joey.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 29: *Charlie Chan at Treasure Island; Charlie Chan at the Opera.* Jan. 30: *Ball of Fire; Lady of Burlesque.* Jan. 31–Feb. 1: *The Paradine Case; North by Northwest.* Feb. 2: *Harold and Maude; Where's Poppa?* Feb. 3: *The Testament of Orpheus; Blood of a Poet; Orpheus.* Feb. 4: *Farewell, My Lovely; Michael Shayne, Private Detective.*

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Jan. 29–30: *Amarcord; The Clowns.* Jan. 31–Feb. 1: *Eraserhead; The Elephant Man.* Feb. 2: *Mondo Cane; Hollywood Out-takes.* Feb. 3–4: *La Dolce Vita.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*When Father Was Away on Business.* #2—*Kiss of the Spider Woman.* #3—*Fool for Love.* #4—Thru Jan. 30: *Sotto . . . Sotto.* Beg. Jan. 31 (tent.): *Sugarbaby.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*The Journey of Natty Gann.* #2—*Back to the Future; The Adventures of Mark Twain.* #3—Thru Jan. 30: *Iron Eagle.* Opening Jan. 31: *Down and Out in Beverly Hills.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *The Jewel of the Nile.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Murphy's Romance.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. Thru Jan. 30: *My Chauffeur.* Opening Jan. 31: *The Best of Times.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. Thru Jan. 30: *White Nights.* Opening Jan. 31: *Down and Out in Beverly Hills.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—*A Chorus Line.* #2—*Young Sherlock Holmes.* #3—*Brazil.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Spies Like Us.* #2—*Iron Eagle.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. Thru Jan. 30: *Young Sherlock Holmes.* Opening Jan. 31: *Youngblood.*

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—*Out of Africa.* #2—*Rocky IV.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—Thru Jan. 30: *Black Moon Rising.* Opening Jan. 31: *Power.* #3—*Back to the Future.* #4—*The Adventures of Mark Twain.* #5—*Krush Groove.* #6—Thru Jan. 30: *A Nightmare on Elm Street, Part 2.* Beg. Jan. 31: *Black Moon Rising.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *White Nights.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Enemy Mine.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Jan. 30: *Runaway Train.* Beg. Jan. 31: *Young Sherlock Holmes.* **EMBASSY 3**—*Clue.* **EMBASSY 4**—*Clue.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru Jan. 30: *The Jewel of the Nile.* Opening Jan. 31: *Eliminators.* #2—*Pray for Death.*

39. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *101 Dalmatians.* Closed Feb. 4.

40. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*My Chauffeur.* #2—*Troll.*

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *A Chorus Line.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. Thru Jan. 30: *White Nights.* Opening Jan. 31: *Down and Out in Beverly Hills.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *The Gods Must Be Crazy.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Jewel of the Nile.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Sweet Dreams.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Always.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Murphy's Romance.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru Jan. 30: *Runaway Train.* Opening Jan. 31: *Power.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. Thru Jan. 30: *Fool for Love.* Opening Jan. 31: *Stripper.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Jan. 30: *Jagged Edge.* Opening Jan. 31: *The Best of Times.* #2—Thru Jan. 30: *Black Moon Rising.* Beg. Jan. 31: *White Nights.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Murphy's Romance.* **CORONET**—Thru Jan. 30: *White Nights.* Opening Jan. 31: *Down and Out in Beverly Hills.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Color Purple.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Ran.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Twice in a Lifetime.* #2—832-2720. *Iron Eagle.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *The Color Purple.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Brazil.* #2—*The Clan of the Cave Bear.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. Thru Jan. 30: *The Gods Must Be Crazy.* Opening Jan. 31: *The Goodbye People.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Troll.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Jan. 30: *The Jewel of the Nile.* Opening Jan. 31: *Power.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—Thru Jan. 30: *Young Sherlock Holmes.* Opening Jan. 31: *Youngblood.* #2—*Rocky IV.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Iron Eagle.* #2—*Pray for Death.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. Thru Jan. 30: *A Chorus Line.* Opening Jan. 31: *The Best of Times.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Sugarbaby.* #2—*When Father Was Away on Business.* #3—*Twice in a Lifetime.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Feb. 15: François Truffaut and Friends. Jan. 29–Feb. 1: *Jules and Jim; The Last Metro.* Feb. 2–3: *Small Change; The Man Who Loved Women* (1977). Feb. 4–5: *The Green Room; Such a Gorgeous Kid Like Me.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—Thru Jan. 30: *The Mystery of Alexina.* Beg. Jan. 31: *White Nights.* #2—Thru Jan. 28: *Those Glory, Glory Days.* Jan. 29–Feb. 4: *Forever Young.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Iron Eagle.* #2—*The Color Purple.* #3—*Young Sherlock Holmes.* #4—*Out of Africa.* #5—*Brazil.* #6—Thru Jan. 30: *The Jewel of the Nile.* Opening Jan. 31: *Power.*

86. THALIA—95th St. W. of B'way. 222-3370. Jan. 29: *Henry V; Chimes at Midnight.* Jan. 30: *Paths of Glory; Grand Illusion.* Jan. 31: *New York, New York.* Feb. 1: *Arabian Nights; The Decameron.* Feb. 2: *Women in Love; Sunday Bloody Sunday.* Feb. 3: *Lady Without a Passport; Cry of the Hunted.* Feb. 4: *The Boy Friend; The Music Lovers.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Jan. 30: Fifty Years of Japanese Cinema. Jan. 29: *In the Realm of the Senses; Fires on the Plain.* Jan. 30: *The Makioka Sisters; The Story of the Last Chrysanthemum.* Jan. 31: *My Night at Maud's; The Aviator's Wife.* Feb. 1–2: *Duck Soup; Horsefeathers.* Feb. 3–4: *The Passenger; The Spider's Stratagem.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Jan. 30: *My Chauffeur; The Journey of Natty Gann.* Beg. Jan. 31: *White Nights.* #2—*Iron Eagle.* #3—*Pray for Death.* #4—Thru Jan. 30: *Runaway Train; The Adventures of Mark Twain.* Opening Jan. 31: *Eliminators.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. Asian Women Directors. Jan. 31 at 8: *The Secret* (Hong Kong, 1979) by Hsu An-hua (Ann Hui).

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Adm. $3; members and senior citizens $2; students $1. Films of Africa and the Caribbean. Jan. 30 at 2:30: *Pressure* (Trinidad–Great Britain, 1974) by Horace Ove. Feb. 2 at 3, Feb. 6 at 2:30: *The Other Francisco* (Cuba, 1975) by Sergio Giral.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Jan. 29 at 7:30: *The French Connection* (1971) by William Friedkin, with Gene Hackman.

COLUMBIA UNIVERSITY—Casa Italiana, 1161 Amsterdam Ave., at 117th St. 280-2306. Contribution $5; students and members $3. Jan. 31 at 7: *8½* (Italy, 1963) by Federico Fellini, with Marcello Mastroianni.

FRAUNCES TAVERN MUSEUM—54 Pearl St. 425-1778. Adm. $2. Healing Arts Film Festival. Feb. 2 at 1: *The Cure,* and *The Story of Louis Pasteur* (1936) by William Dieterle, with Paul Muni.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Jan. 29 at 1, 3:15, 6 & 8:30: *Les Nuits de la pleine lune* (France, 1984) by Eric Rohmer.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screenings. Kaleidoscope—German Postwar Literature in the New German Cinema. Jan. 30 at 6:30: *The Man on the Wall* (West Germany, 1981–82) by Reinhard Hauff. Feb. 1 at 1: *Cat and Mouse* (West Germany, 1966) by Hansjürgen Pohland; 3:45: *One of the Two of Us* (West Germany, 1974) by Wolfgang Petersen.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. 674-5300. Adm. $2:50; students free. The Shattered Mirror: The Search for Jewish Identity on Film. Feb. 4 at 7: *Next Stop, Greenwich Village* (1976) by Paul Mazursky.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Close-up of Japan New York 1985–86: New Films/Animation. Jan. 31 at 6 & 8:30: *Jumping* (Japan, 1984) and *Broken Down Film* (Japan, 1985), both by Osamu Tezuka, and *Comic Magazine* (Japan, 1985) by Yojiro Takita.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm.: Feb. 2 at 12:30, 1:30 & 2:30: Jewish Artists in Paris: "Chagall's Journey" from *Eternal Light* (NBC, 1985). Cinéma Montparnasse: adm. $5: Feb. 2 at 4: *Children of Paradise* (France, 1943–45) by Marcel Carné. Jewish Communities of India on Film: adm. $5: Feb. 4 at 6: *Saturday Oilmen: The Jews of Konkan* (1979).

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, thru Feb. 1: Tue.–Fri. at 1: Tapes by request; Tue.–Fri. at 2:30, Sat. at 1: Desire Repressed and Suppressed; Tue.–Fri. at 3:45, Sat. at 2:15: Selections from "Ugly Actions"; Tue.–Fri. at 5, Sat. at 3:30: Selections from "TNT."

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Eastern European Film Series: Jan. 31 at 8: *Dream Reconstructions* (Hungary, 1977) by Miklos Erdely; Erdely present.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Apr. 4: Mobil & *Masterpiece Theatre:* 15 Years of Excellence. Thru Jan. 30: Jazz on Television.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Mar. 2: New Video: Japan. **Titus Theater 1:** British Film: The Musical and Comedy Tradition. Jan. 30 at 2:30: *Doctor in the House* (Great Britain, 1954) by Ralph Thomas; at 6: *Genevieve* (Great Britain, 1953) by Henry Cornelius. Jan. 31 at 2:30: *Raising a Riot* (Great Britain, 1955) by Wendy Toye; at 6: *Simon and Laura* (Great Britain, 1955) by Muriel Box. Feb. 1 at 2: (See Jan. 31 at 6); at 5: (See Jan. 31 at 2:30). Feb. 2 at 2: (See Jan. 30 at 6); at 5: (See Jan. 30 at 2:30). Feb. 3 at 2:30: *Carry On Nurse* (Great Britain, 1959) by Gerald Thomas; at 6: *The Rebel* (Great Britain, 1961) by Anthony Day. Feb. 4 at 2:30: (See Feb. 3 at 6); at 6: (See Feb. 3 at 2:30). **Titus Theater 2:** Jan. 30 at 3 & 6:30: 1984 Academy Survey of Documentary Films: *Streetwise* (1984) by Cheryl McCall, Martin Bell, and Mary-Ellen Mark. Film-Utsav India continues Jan. 30. Jan. 30 at 3: *36 Chowringhee Lane* (India, 1981) by Aparna Sen; 6:30: *Thyagayya* (India, 1981) by Bapu (S. Lakhsminarayana). Feb. 1 at 2: *The Mirage* (India, 1983) by Nirad N. Mohapatra; at 5: *Half Truth* (India, 1983) by Govind Nihalani. Feb. 2 at 2: *The Silent Storm* (India, 1984) by Manmohan Mahapatra; at 5: *Festival of Fire* (India, 1984) by Ketan Mehta. Feb. 3 at 6:30: Video Viewpoints: Tony Labat, "Inside the Coconut." Feb. 3 at 3 & 6:30: *Clarence and Angel* (1980) by Robert Gardner.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Jan. 28–29 at 8 (Jan. 29 members $2 adm.): *Mishima: A Life in Four Chapters* (USA-Japan, 1985) by Paul Schrader. Jan. 30 at 8, Jan. 31–Feb. 1 at 8 & 10, Feb. 2 at 3, 5 & 7: *Crossover Dreams* (1985) by Leon Ichaso.

NEW YORK GAY FILM FESTIVAL—8th Street Playhouse, 8th St. E. of Sixth Ave. 674-6515. Adm. $6. Thru Jan. 29. Jan. 29 at 7:50: *Mara* (Holland-Portugal, 1985) by Angela Linders, and *Allers-Venues* (France, 1985) by Vivian Ostrovsky; 9:45 (special $12 adm.): *Parting Glances* (1986) by Bill Sherwood.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 30 at 12 noon: Classic Documentaries: *Harlan County, U.S.A.* (1976) by Barbara Kopple. Feb. 4 at 12 noon: Sleuths: *The Adventures of Sherlock Holmes* (1939) by Alfred L. Werker, with Basil Rathbone; 2:30: Black Sounds: *Black and Tan Fantasy* (1929) by Dudley Murphy, *Different Drummer: Elvin Jones,* and *Dread Beat an' Blood.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4. Thru Jan. 30: *Je tu il elle* (Belgium-France, 1974) by Chantal Akerman. Opening Jan. 31: *Edith's Diary* (West Germany, 1983) by Hans W. Geissendörfer.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. The Real Big Picture Show. Free with museum adm. Feb. 1 at 2: *The Picture of Dorian Gray* (1945) by Albert Lewin.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Joseph Ruttenberg: Cinematographer. Feb. 2 at 1:30: *The Philadelphia Story* (1940) by George Cukor, with Katharine Hepburn and Cary Grant.

YWCA—610 Lexington Ave. 735-9746. Adm. $3.50; members $2.50. Black History Month: An Evening With Madeline Anderson. Feb. 3 at 6: *Integration Report* (1960), *I Am Somebody* (1970), and selections from *Sesame Street* and *The Electric Company* (1971–74), all by Anderson; Anderson present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Pray for Death.* #2—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Eliminators.* #3—*My Chauffeur.*

101. BAINBRIDGE—E. 204th St. nr. Webster Ave. 655-1070. #1—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Spies Like Us.* #2—Thru Jan. 30: *Runaway Train.* Beg. Jan. 31: *Troll.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. Thru Jan. 30: *Krush Groove.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Out of Africa.* #2—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Power.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Murphy's Romance.* #2—*Fool for Love.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #2—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Murphy's Romance.* #3—*Iron Eagle.* #4—*My Chauffeur.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Color Purple.* #2—*Pray for Death.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*White Nights.* #2—*Iron Eagle.* #3—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Power.* #4—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Youngblood.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. *A Chorus Line.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Troll.* #2—*Iron Eagle.* #3—*A Chorus Line; 101 Dalmatians.* #4—*Rocky IV.* #5—*Twice in a Lifetime.* #6—*The Jewel of the Nile.* #7—Thru Jan. 30: *Black Moon Rising.* Beg. Jan. 31: *Youngblood.* #8—*Out of Africa.* #9—*White Nights; The Adventures of Mark Twain.* #10—*Pray for Death.* #11—*My Chauffeur.* #12—*The Color Purple.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*A Chorus Line.* #2—*Iron Eagle.* #3—Beg. Jan. 31: *Down and Out in Beverly Hills.* #4—Beg. Jan. 31: *Eliminators.* #5—Beg. Jan. 31: *Murphy's Romance.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*The Color Purple.* #2—*Twice in a Lifetime.* #3—*My Chauffeur; The Adventures of Mark Twain.* #4—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #5—Thru Jan. 30: *Troll.* Beg. Jan. 31: *The Best of Times.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*A Chorus Line; The Adventures of Mark Twain.* #2—Thru Jan. 30: *Pray for Death; The Journey of Natty Gann.* Beg. Jan. 31: *Down and Out in Beverly Hills.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Out of Africa.* #2—*My Chauffeur.* #3—*Rocky IV.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31 (tent.): *Power.* #2—*The Color Purple.* #3—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Murphy's Romance.* #4—*Iron Eagle.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*My Chauffeur.* #2—*Iron Eagle.* #3—Thru Jan. 30: *Pray for Death.* Beg. Jan. 31: *Eliminators.* #4—*A Chorus Line.* #5—Thru Jan. 30: *Runaway Train.* Beg. Jan. 31: *Youngblood.* #6—Thru Jan. 30: *Out of Africa.* Beg. Jan. 31: *The Best of Times.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Out of Africa.* #2—*A Chorus Line.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *Youngblood.* #2—Thru Jan. 30: *Pray for Death.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #3—*White Nights.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Twice in a Lifetime.* #2—Program unavailable.

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*A Chorus Line.* #2—*Out of Africa.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Jan. 30: *Enemy Mine.* Beg. Jan. 31: *Power.* #2—*Rocky IV.* #3—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *Youngblood.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Jan. 30: *Runaway Train.* Beg. Jan. 31: *Spies Like Us.* #2—Thru Jan. 30: *Black Moon Rising.* Beg. Jan. 31: *Eliminators.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Jan. 30: *Back to the Future.* Beg. Jan. 31: *Clue.* #2—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Spies Like Us.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Pray for Death.* #2—*A Chorus Line.* #3—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *The Trip to Bountiful.* #4—*The Jewel of the Nile.* #5—Thru Jan. 30: *The Journey of Natty Gann; My Chauffeur.* Beg. Jan. 31: *Eliminators.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*A Chorus Line.* #2—Thru Jan. 30: *Out of Africa.* Beg. Jan. 31: *The Best of Times.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Pray for Death.* #2—*My Chauffeur.* #3—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Eliminators.* #4—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Power.* #5—*Iron Eagle.*

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Closed. #2—*Iron Eagle.* #3—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Murphy's Romance.* #4—*The Jewel of the Nile.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Rocky IV.* #2—*A Chorus Line.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Iron Eagle.* #2—*Twice in a Lifetime.* #3—*White Nights.* #4—*The Jewel of the Nile.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*The Color Purple.* #2—*The Jewel of the Nile.* #3—*Out of Africa.* #4—Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *Power.* #5—*The Color Purple.* #6—*Twice in a Lifetime.* #7—Thru Jan. 30: *Fool for Love.* Beg. Jan. 31: *Down and Out in Beverly Hills.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Rocky IV.* #2—*A Chorus Line.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #2—Thru Jan. 30: *101 Dalmatians.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #3—Thru Jan. 30: *Pray for Death.* Beg. Jan. 31: *Power.* #4—*A Chorus Line.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*The Color Purple.* #2—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #3—*A Chorus Line.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Iron Eagle.* #2—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Eliminators.* #3—Thru Jan. 30: *Pray for Death.* Beg. Jan. 31: *The Best of Times.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*My Chauffeur.* #2—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #3—Thru Jan. 30: *Out of Africa.* Beg. Jan. 31: *Power.* #4—Thru Jan. 30: *Runaway Train; The Journey of Natty Gann.* Beg. Jan. 31: *Murphy's Romance.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Murphy's Romance.* #2—*Out of Africa.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Jan. 30: *Clue.* #2—*Young Sherlock Holmes.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—Thru Jan. 30: *Runaway Train; The Journey of Natty Gann.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #2—*White Nights.* #3—*Twice in a Lifetime.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*The Color Purple.* #2—Thru Jan. 30: *Fool for Love.* Beg. Jan. 31 (tent.): *Murphy's Romance.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Out of Africa.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Iron Eagle.* #2—*My Chauffeur.* #3—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Power.* #4—*The Jewel of the Nile.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Jan. 30: *Pray for Death.* Beg. Jan. 31: *Murphy's Romance.* #2—*White Nights.* #3—Thru Jan. 30: *Runaway Train.* Beg. Jan. 31: *Power.* #4—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #5—*Out of Africa.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *The Trip to Bountiful.* #2—*Young Sherlock Holmes.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*A Chorus Line.* #2—Thru Jan. 30: *Troll.* Beg. Jan. 31: *The Best of Times.* #3—*Pray for Death.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #2—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Murphy's Romance.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Jan. 30: *The Alchemist.* Beg. Jan. 31: *Power.* #2—*Iron Eagle.* #3—*The Color Purple.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Jan. 30: *Clue; St. Elmo's Fire.* Beg. Jan. 31: *Spies Like Us.* #2—Thru Jan. 30: *Enemy Mine.* Beg. Jan. 31: *Young Sherlock Holmes.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rocky IV.* #2—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Power.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—Thru Jan. 30: *The Alchemist.* #2—Thru Jan. 30: *Young Sherlock Holmes.* #3—Thru Jan. 30: *Pray for Death.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*A Chorus Line.* #2—*My Chauffeur.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Youngblood.* #2—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Murphy's Romance.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Out of Africa.* #2—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Power.*

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400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Jan. 30: *Iron Eagle.* #2—Thru Jan. 30: *White Nights.*

401. NEW DORP—HYLAN—351-6601. #1—*A Chorus Line.* #2—*Twice in a Lifetime.*

402. NEW DORP—LANE—351-2110. *Rocky IV.*

403. NEW DORP—RAE—979-0444. #1—Thru Jan. 30: *Troll; My Chauffeur.* Beg. Jan. 31: *Eliminators.* #2—*Iron Eagle.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru Jan. 30: *Out of Africa.* Beg. Jan. 31: *The Best of Times.* #2—Thru Jan. 30: *The Journey of Natty Gann; Pray for Death.* Beg. Jan. 31: *Power.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Color Purple.* #2—*The Jewel of the Nile.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Murphy's Romance.* #2—*A Chorus Line.*

502. BELLEROSE—RKO—775-1351. Jan. 29–Feb. 4: *Prizzi's Honor.*

503. BELLMORE—THE MOVIES—783-7200. Thru Jan. 30: *Agnes of God.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Young Sherlock Holmes.* #2—Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #3—*101 Dalmatians.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*The Color Purple.* #2—*White Nights.* #3—*The*

Jewel of the Nile. #4—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Murphy's Romance.*

507. FRANKLIN SQUARE—FRANKLIN—775-3257. #1—*Rocky IV.* #2—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *The Best of Times.* #3—*The Jewel of the Nile.* #4—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Youngblood.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Spies Like Us.* #2—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Power.* #3—*The Jewel of the Nile.*

509. GARDEN CITY PARK—RKO PARK EAST—741-8484. *White Nights.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Twice in a Lifetime.* #2—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #3—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Power.*

511. HEWLETT—RKO—791-6768. Jan. 29–Feb. 4: *Prizzi's Honor.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—*My Chauffeur.* #2—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Down and Out in Beverly Hills.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #2—*The Color Purple.* #3—*Murphy's Romance.* #4—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Power.* #5—*Out of Africa.* #6—*A Chorus Line.*

514. LAWRENCE—RKO—371-0203. #1—*A Chorus Line.* #2—Thru Jan. 30: *White Nights; The Journey of Natty Gann.* Beg. Jan. 31: *Eliminators.* #3—*Pray for Death.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Jan. 30: *Back to the Future.* Beg. Jan. 31: *Jagged Edge.* #2—Thru Jan. 30: *Clue.* Beg. Jan. 31: *Spies Like Us.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Pray for Death.* #2—*Out of Africa.* #3—*Iron Eagle.* #4—*Rocky IV.* #5—*A Chorus Line.* #6—*Black Moon Rising.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Jan. 30: *Black Moon Rising; 101 Dalmatians.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*The Jewel of the Nile.* #2—*Iron Eagle.* #3—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Murphy's Romance.* #4—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Down and Out in Beverly Hills.*

519. LYNBROOK—STUDIO ONE—599-1444. Thru Jan. 30: *Kiss of the Spider Woman.* Beg. Jan. 31: *The Trip to Bountiful.*

520. MALVERNE—TWIN—599-6966. #1—Thru Jan. 30: *Agnes of God.* Beg. Jan. 31: *Spies Like Us.* #2—*Clue.*

521. MANHASSET—MANHASSET—627-7887. #1—*The Jewel of the Nile.* #2—*The Color Purple.* #3—Thru Jan. 30: *Fool for Love.* Beg. Jan. 31: *Murphy's Romance.*

522. MANHASSET—RKO CINEMA—627-1300. *Young Sherlock Holmes.*

523. MASSAPEQUA—PEQUA—799-6464. *The Color Purple.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Youngblood.* #2—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #3—*Rocky IV.* #4—*Twice in a Lifetime.* #5—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Power.* #6—*The Jewel of the Nile.* #7—*Iron Eagle.* #8—*Out of Africa.* #9—Thru Jan. 30: *Spies Like Us.* Beg. Jan. 31: *Murphy's Romance.*

525. MERRICK—TWIN—546-1270. #1—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #2—*Out of Africa.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru Jan. 30: *Out of Africa.* Beg. Jan. 31: *Murphy's Romance.* #2—*A Chorus Line.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Jan. 30: *Young Sherlock Holmes.* #2—Thru Jan. 30: *Runaway Train.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*My Chauffeur.* #2—*A Chorus Line.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *Eliminators.* #2—*Pray for Death.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Out of Africa.* #2—*A Chorus Line.* #3—Thru Jan. 30: *Spies Like Us.* Beg. Jan. 31: *The Best of Times.* #4—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *Power.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*The Color Purple.* #2—*Out of Africa.*

535. ROSLYN—ROSLYN—621-8488. #1—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #2—*White Nights.*

536. SYOSSET—SYOSSET—921-5810. #1—*White Nights.* #2—*Iron Eagle.* #3—*The Jewel of the Nile.*

537. SYOSSET—UA CINEMA 150—364-0700. *Twice in a Lifetime.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—Thru Jan. 30: *Head Office.* Beg. Jan. 31: *Power.* #2—*The Jewel of the Nile.* #3—*Iron Eagle.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—Thru Jan. 30: *Black Moon Rising.* Beg. Jan. 31: *Youngblood.* #2—*Murphy's Romance.* #3—*Spies Like Us; 101 Dalmatians.* #4—*Pray for Death.* #5—*A Chorus Line.* #6—*The Journey of Natty Gann.* #7—*My Chauffeur.* #8—*Out of Africa.* #9—*White Nights.* #10—*Troll.* #11—*The Color Purple.* #12—*Rocky IV.* #13—*Runaway Train; The Adventures of Mark Twain.* #14—*Twice in a Lifetime.*

540. WANTAGH—RKO—781-6969. Jan. 29–Feb. 4: *Prizzi's Honor.*

541. WESTBURY—DRIVE-IN—334-3400. #1—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Murphy's Romance.* #2—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *Eliminators.* #3—*My Chauffeur.*

542. WESTBURY—WESTBURY—333-1911. #1—Thru Jan. 30: *Clue.* Beg. Jan. 31: *The Trip to Bountiful.* #2—*Fool for Love.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*My Chauffeur.* #2—Thru Jan. 30: *Troll; The Adventures of Mark Twain.* Beg. Jan. 31: *Murphy's Romance.* #3—*Iron Eagle.*

601. BABYLON—RKO—669-0700. #1—Thru Jan. 30: *The Journey of Natty Gann; Pray for Death.* Beg. Jan. 31: *Power.* #2—*A Chorus Line.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Out of Africa.* #2—Thru Jan. 30: *Black Moon Rising.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #3—Thru Jan. 30: *Clue.* Beg. Jan. 31: *The Best of Times.*

603. BAY SHORE—CINEMA—665-1722. *The Jewel of the Nile.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Rocky IV.* #2—*Spies Like Us.*

606. BRENTWOOD—BRENTWOOD—273-3900. *My Chauffeur.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*My Chauffeur.* #2—*Pray for Death.* #3—*The Color Purple.* #4—*The Jewel of the Nile.* #5—*Troll.* #6—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #7—*Out of Africa.* #8—*White Nights; 101 Dalmatians.* #9—*Iron Eagle.* #10—*A Chorus Line.* #11—*The Journey of Natty Gann.* #12—*Twice in a Lifetime.* #13—*Spies Like Us; The Adventures of Mark Twain.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Out of Africa.* #2—*Twice in a Lifetime.* #3—*White Nights; 101 Dalmatians.* #4—*Murphy's Romance.* #5—*The Jewel of the Nile.* #6—*My Chauffeur.* #7—*The Journey of Natty Gann.* #8—*A Chorus Line.* #9—*Iron Eagle.* #10—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #11—*The Color Purple.* #12—*Spies Like Us; The Adventures of Mark Twain.*

610. COMMACK—RKO—499-4545. #1—Thru Jan. 30: *Pray for Death.* Beg. Jan. 31: *Eliminators.* #2—Thru Jan. 30: *Black Moon Rising.* Beg. Jan. 31: *Power.*

611. CORAM—PINE—698-6442. #1—*A Chorus Line.* #2—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #3—*White Nights.* #4—*The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Murphy's Romance.* #2—*The Color Purple.* #3—*Twice in a Lifetime.* #4—*The Jewel of the Nile.* #5—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #6—Thru Jan. 30: *Spies Like Us.* Beg. Jan. 31: *Power.* #7—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #8—*My Chauffeur; The Adventures of Mark Twain.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Out of Africa.* #2—*Fool for Love.* #3—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *The Best of Times.* #4—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Power.* #5—Thru Jan. 30: *Runaway Train; The Journey of Natty Gann.* Beg. Jan. 31: *Down and Out in Beverly Hills.*

614. ELWOOD—ELWOOD—499-7800. #1—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *The Best of Times.* #2—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Jan. 30: *Black Moon Rising; The Journey of Natty Gann.* Beg. Jan. 31: *Murphy's Romance.* #2—*Out of Africa.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *The Best of Times.* #2—*Iron Eagle.* #3—Thru Jan. 30: *The Journey of Natty Gann; My Chauffeur.* Beg. Jan. 31: *Eliminators.* #4—*Pray for Death; Runaway Train.*

619. HUNTINGTON—RKO WHITMAN—423-1300. Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.*

620. ISLIP—ISLIP—581-5200. #1—*Out of Africa.* #2—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Murphy's Romance.* #3—*Iron Eagle.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Jewel of the Nile.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. Thru Jan. 30: *Runaway Train; 101 Dalmatians.* Beg. Jan. 31: *Spies Like Us.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*A Chorus Line.* #2—*Out of Africa.* #3—Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *Youngblood.* #4—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Power.* #5—*Iron Eagle.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru Jan. 30: *Troll.* Beg. Jan. 31: *Power.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Jan. 30: *Jagged Edge.* Beg. Jan. 31: *Agnes of God.*

628. OAKDALE—OAKDALE—589-8118. Thru Jan. 30: *Back to the Future.* Beg. Jan. 31 (tent.): *Young Sherlock Holmes.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*My Chauffeur.* #2—*The Color Purple.* #3—Thru Jan. 30: *Spies Like Us.* Beg. Jan. 31: *Power.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*A Chorus Line.* #2—Thru Jan. 30: *Pray for Death.* Beg. Jan. 31: *The Best of Times.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Down and Out in Beverly Hills.* **OUTDOOR**—Thru Jan. 30: *Black Moon Rising; Godzilla 1985.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Iron Eagle.* #2—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Youngblood.*

633. PORT JEFFERSON—MINI EAST—928-6555. Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *The Best of Times.* **WEST**—*Out of Africa.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Jan. 29–Feb. 4: *Prizzi's Honor.*

635. RIVERHEAD—SUFFOLK—727-3133. Thru Jan. 30: *Pray for Death.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Jan. 30: *Prizzi's Honor.* Beg. Jan. 31: *Subway.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*A Chorus Line.* #2—*Out of Africa.* #3—Thru Jan. 30: *Young Sherlock Holmes.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Jan. 30: *Head Office.* Beg. Jan. 31: *Spies Like Us.* #2—Thru Jan. 30: *Runaway Train.*

640. SMITHTOWN—SMITHTOWN—265-1551. Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Down and Out in Beverly Hills.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*A Chorus Line.* #2—Thru Jan. 30: *Spies Like Us.* Beg. Jan. 31: *Youngblood.* #3—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Murphy's Romance.*

642. STONY BROOK—LOEWS—751-2300. #1—*Out of Africa.* #2—*My Chauffeur.* #3—*Rocky IV.*

643. WEST ISLIP—TWIN—669-2626. #1—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Spies Like Us.* #2—*Runaway Train.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*A Chorus Line.* #2—Thru Jan. 30: *Jagged Edge; Agnes of God.* Beg. Jan. 31: *Murphy's Romance.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. *My Chauffeur.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Out of Africa.* #2—*The Jewel of the Nile.*

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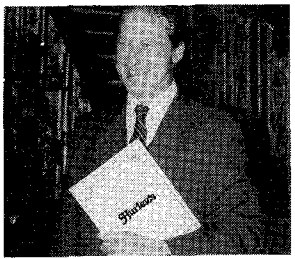

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MOVIES

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Jan. 30: *Fool for Love.* Beg. Jan. 31: *Murphy's Romance.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*White Nights.* #2—*Murphy's Romance.* #3—*Iron Eagle.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *The Trip to Bountiful.* #2—Thru Jan. 30: *White Nights.*

704. HARRISON—CINEMA—835-2961. Thru Jan. 30: *Back to the Future.*

705. HARTSDALE—CINEMA—428-2200. #1—Thru Jan. 30: *Spies Like Us; 101 Dalmatians.* Beg. Jan. 31: *The Best of Times.* #2—*Twice in a Lifetime.* #3—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Murphy's Romance.* #4—*The Jewel of the Nile.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Twice in a Lifetime.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Power.* #2—Thru Jan. 30: *Out of Africa.* Beg. Jan. 31: *Murphy's Romance.* #3—*The Jewel of the Nile.* #4—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31 (tent.): *Down and Out in Beverly Hills.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Jan. 30: *White Nights.* Beg. Jan. 31 (tent.): *The Best of Times.* #2—*A Chorus Line.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Jan. 30: *Runaway Train.* Beg. Jan. 31 (tent.): *Young Sherlock Holmes.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Eliminators.* #2—Thru Jan. 30: *Out of Africa.* Beg. Jan. 31: *The Best of Times.* #3—*A Chorus Line.* #4—*Iron Eagle.* #5—Thru Jan. 30: *The Journey of Natty Gann; My Chauffeur.* Beg. Jan. 31: *Power.* #6—*The Color Purple.* #7—*Pray for Death.*

712. OSSINING—ARCADIAN—941-5200. #1—*Runaway Train; 101 Dalmatians.* #2—*Out of Africa.* #3—*The Jewel of the Nile.*

713. PEEKSKILL—BEACH—737-6262. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*Out of Africa.* #4—Thru Jan. 30: *Iron Eagle.* Beg. Jan. 31: *Murphy's Romance.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*The Color Purple.* #2—Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #3—Thru Jan. 30: *Troll.* Beg. Jan. 31: *The Best of Times.* #4—Thru Jan. 30: *Fool for Love; 101 Dalmatians.* Beg. Jan. 31: *Power.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Jan. 30: *Agnes of God.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Rocky IV.* #2—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Youngblood.*

717. RYE—RYE RIDGE—939-8177. #1—*Rocky IV.* #2—Thru Jan. 30: *Fool for Love.* Beg. Jan. 31: *The Best of Times.*

718. SCARSDALE—FINE ARTS—723-6699. *A Chorus Line.*

719. SCARSDALE—PLAZA—725-0078. Thru Jan. 30: *Clue.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Out of Africa.* #2—*The Color Purple.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Jan. 30: *Troll.* Beg. Jan. 31: *Power.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #4—Thru Jan. 30: *Fool for Love; 101 Dalmatians.* Beg. Jan. 31: *Power.*

723. YONKERS—MOVIELAND—793-0002. #1—*Out of Africa.* #2—*The Jewel of the Nile.* #3—*My Chauffeur.* #4—Thru Jan. 30: *Spies Like Us.* Beg. Jan. 31: *The Best of Times.*

724. YONKERS—PARK HILL—969-4477. #1—*My Chauffeur.* #2—*Iron Eagle.* #3—*Pray for Death.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Youngblood.* #2—*A Chorus Line.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *The Jewel of the Nile.*

754. NANUET—RKO MOVIES—623-0211. #1—*The Color Purple.* #2—*White Nights.* #3—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #4—*A Chorus Line.* #5—*Iron Eagle.*

755. NEW CITY—TOWN—634-5100. #1—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Youngblood.* #2—*Fool for Love.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Murphy's Romance.* #2—*Twice in a Lifetime.*

757. NYACK—CINEMA EAST—358-6631. Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Power.*

759. PEARL RIVER—CENTRAL—735-2530. Thru Jan. 30: *Troll.* Beg. Jan. 31: *Youngblood.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Down and Out in Beverly Hills.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—*A Chorus Line.* #2—Thru Jan. 30: *Runaway Train.* Beg. Jan. 31: *Power.*

763. STONY POINT—9 W CINEMA—942-0303. Thru Jan. 30: *Black Moon Rising; 101 Dalmatians.* Beg. Jan. 31: *The Best of Times.*

764. SUFFERN—LAFAYETTE—357-6030. Thru Jan. 30: *White Nights.* Beg. Jan. 31: *The Trip to Bountiful.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Iron Eagle.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Out of Africa.* #2—Thru Jan. 30: *A Chorus Line; 101 Dalmatians.* Beg. Jan. 31: *The Best of Times.*

801. DANBURY—CINE—743-2200. #1—*The Color Purple.* #2—*Fool for Love.* #3—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Murphy's Romance.*

802. DANBURY—CINEMA—748-2923. #1—*Twice in a Lifetime.* #2—*The Jewel of the Nile.*

803. DANBURY—PALACE—748-7496. #1—*Iron Eagle.* #2—Thru Jan. 30: *Pray for Death.* Beg. Jan. 31: *Power.* #3—Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *Youngblood.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Out of Africa.* #2—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Youngblood.*

806. FAIRFIELD—COUNTY—334-1411. *Iron Eagle; 101 Dalmatians.*

807. GREENWICH—CINEMA—869-6030. #1—Thru Jan. 30: *A Chorus Line.* Beg. Jan. 31: *The Best of Times.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*The Color Purple.* #2—*White Nights.* #3—Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *The Trip to Bountiful.*

810. NORWALK—CINEMA—838-4504. #1—*Iron Eagle.* #2—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.*

811. NORWALK—NORWALK—866-9202. *The Journey of Natty Gann.*

812. SOUTH NORWALK—SONO—866-9202. Jan. 28–30: *Joshua Then and Now.* Jan. 31–Feb. 3: *When Father Was Away on Business; Pee-wee's Big Adventure;* Feb. 1–2: Animation Festival: Salute to the Fleischers. Feb. 4–6: *After Hours.*

813. SPRINGDALE—STATE—325-0250. Thru Jan. 30: *Clue.* Beg. Jan. 31: *Spies Like Us.*

814. STAMFORD—AVON—324-9205. #1—*Iron Eagle.* #2—Thru Jan. 30: *Runaway Train.* Beg. Jan. 31: *Youngblood.*

815. STAMFORD—CINEMA—324-3100. #1—*Rocky IV.* #2—Thru Jan. 30: *Spies Like Us.* Beg. Jan. 31: *Power.* #3—*Twice in a Lifetime.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Jan. 30: *Pray for Death.* #2—Thru Jan. 30: *Troll.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Murphy's Romance.* #2—*The Jewel of the Nile.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*The Color Purple.* #2—*Iron Eagle.* #3—*White Nights.*

819. WESTPORT—FINE ARTS—227-3324. #1—Thru Jan. 30: *White Nights; 101 Dalmatians.* Beg. Jan. 31: *The Best of Times.* #2—*The Color Purple.* #3—227-9619. *Twice in a Lifetime.* #4—226-6666. *Out of Africa.*

820. WESTPORT—POST—227-0500. *Murphy's Romance.*

821. WILTON—CINEMA—762-5678. *The Jewel of the Nile; The Adventures of Mark Twain.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Iron Eagle.* #2—*A Chorus Line.* #3—Thru Jan. 30: *Clue.* Beg. Jan. 31: *Murphy's Romance.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Color Purple.* #2—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Power.*

902. JERSEY CITY—LOEWS—653-4600. #1—Thru Jan. 30: *The Emerald Forest.* #2—*Rocky IV.* #3—*Pray for Death.*

903. JERSEY CITY—STATE—653-5200. #1—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Murphy's Romance.* #2—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Eliminators.* #3—Thru Jan. 30: *My Chauffeur.* #4—*Iron Eagle.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*My Chauffeur.* #2—*Spies Like Us.* #3—*Iron Eagle.* #4—*Black Moon Rising.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*White Nights.* #2—*A Chorus Line.* #3—*Out of Africa.* #4—*The Jewel of the Nile.* #5—*Rocky IV.* #6—*The Color Purple.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Jan. 30: *Runaway Train; Black Moon Rising.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Murphy's Romance.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Jan. 30: *Pray for Death.* Beg. Jan. 31: *Eliminators.* #2—*My Chauffeur.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31 (tent.): *Down and Out in Beverly Hills.*

915. LIVINGSTON—COLONY—992-0800. *Out of Africa.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *A Chorus Line.*

917. MILLBURN—RKO—376-0800. #1—Thru Jan. 30: *Out of Africa.* Beg. Jan. 31: *The Best of Times.* #2—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Rocky IV.* #2—Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*A Chorus Line.* #2—Thru Jan. 30: *Back to the Future.* Beg. Jan. 31: *The Best of Times.* #3—Thru Jan. 30: *Jagged Edge.* Beg. Jan. 31: *Youngblood.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Rocky IV.* #2—Thru Jan. 30: *Iron Eagle.* #3—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Youngblood.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Twice in a Lifetime.* #2—*Iron Eagle.* #3—Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Power.*

922. VERONA—VERONA—239-0880. Thru Jan. 30: *Fool for Love.* Beg. Jan. 31: *Murphy's Romance.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Power.* #2—*The Jewel of the Nile.* #3—*The Color Purple.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Jan. 30: *Young Sherlock Holmes.*

931. CRANFORD—RKO—276-9120. #1—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *The Best of Times.* #2—Thru Jan. 30: *Out of Africa.* Beg. Jan. 31: *Youngblood.*

932. ELIZABETH—ELMORA—352-3483. Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Murphy's Romance.*

933. LINDEN—TWIN—925-9787. #1—*Iron Eagle.* #2—Thru Jan. 30: *My Chauffeur; 101 Dalmatians.* Beg. Jan. 31 (tent.): *Power.*

934. ROSELLE PARK—PARK—245-0358. *Back to the Future.*

935. SUMMIT—STRAND—273-3900. *The Jewel of the Nile.*

936. UNION—FIVE POINTS—964-3466. #1 & #2—*The Color Purple.*

937. UNION—LOST PICTURE SHOW—964-4497. Thru Jan. 30: *Fool for Love.* Beg. Jan. 31 (tent.): *The Trip to Bountiful.*

938. UNION—RKO—686-4373. #1—*A Chorus Line.* #2—Thru Jan. 30: *Pray for Death.* Beg. Jan. 31: *Eliminators.*

939. WESTFIELD—RIALTO—232-1288. #1—*Iron Eagle.* #2—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Murphy's Romance.* #3—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Down and Out in Beverly Hills.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Jan. 30: *Fool for Love; 101 Dalmatians.* #2—Thru Jan. 30: *The Journey of Natty Gann.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Beg. Jan. 31: *Down and Out in Beverly Hills.*

951. CLOSTER—CLOSTER—768-8800. Thru Jan. 30: *The Journey of Natty Gann; Macaroni.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Jewel of the Nile.* #2—*Rocky IV.* #3—*The Color Purple.* #4—*Out of Africa.*

953. EMERSON—TOWN—261-1000. Thru Jan. 30: *White Nights.* Beg. Jan. 31: *Youngblood.*

954. FAIR LAWN—HYWAY—796-1717. #1—*My Chauffeur.* #2—*Troll.*

955. FAIRVIEW—TWIN—941-2424. #1—*Iron Eagle.* #2—*My Chauffeur.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Jan. 30: *Troll; Runaway Train.* Beg. Jan. 31: *Murphy's Romance.* #2—*Fool for Love.*

957. FORT LEE—SHARON—224-0202. *A Chorus Line.*

958. OAKLAND—TWIN—337-4478. #1—Thru Jan. 30: *A Chorus Line.* Beg. Jan. 31: *The Best of Times.* #2—*My Chauffeur.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Jan. 30: *Back to the Future.* #2—Thru Jan. 30: *Clue.*

960. PARAMUS—CINEMA 35—845-5070. *Twice in a Lifetime.*

962. PARAMUS—RKO BERGEN MALL—845-4449. Thru Jan. 30: *The Journey of Natty Gann; My Chauffeur.* Beg. Jan. 31: *The Trip to Bountiful.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Color Purple.* #2—Thru Jan. 30: *Young Sherlock Holmes.* Beg. Jan. 31: *Power.* #3—Thru Jan. 30: *Runaway Train.* Beg. Jan. 31: *Eliminators.* #4—Thru Jan. 30: *Rocky IV.* Beg. Jan. 31: *Youngblood.* #5—*Pray for Death.* #6—Thru Jan. 30: Out of *Africa.* Beg. Jan. 31: *The Best of Times.* #7—*Murphy's Romance.* #8—*The Jewel of the Nile.* #9—*White Nights.* #10—*Iron Eagle.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Fool for Love.* #2—*Spies Like Us.* #3—*A Chorus Line.*

965. RAMSEY—CINEMA—825-2090. Thru Jan. 30: *The Journey of Natty Gann.* Beg. Jan. 31: *Youngblood.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Program unavailable.

968. RIDGEWOOD—RKO WARNER—444-1234. #1—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Power.* #2—*A Chorus Line.* #3—*Iron Eagle.* #4—*White Nights.*

969. RIDGEWOOD—ROSEBUD—670-9183. Jan. 24–30: *Gone With the Wind.* Jan. 31–Feb. 2: *Tunes of Glory.* Feb. 3–6: *The Petrified Forest.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Jan. 30: *The Journey of Natty Gann.* #2—Thru Jan. 30: *Runaway Train.* Beg. Jan. 31: *Spies Like Us.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Jagged Edge; 101 Dalmatians.* #2—*Back to the Future.* #3—*The Journey of Natty Gann.* #4—*Clue.* #5—*My Chauffeur.*

972. TENAFLY—BERGEN—567-0004. Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31: *Power.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—Thru Jan. 30: *My Chauffeur.* Beg. Jan. 31: *Murphy's Romance.* #2—Thru Jan. 30: *The Jewel of the Nile.* Beg. Jan. 31 (tent.): *Power.* #3—Thru Jan. 30: *Troll.* Beg. Jan. 31: *Down and Out in Beverly Hills.* #4—*Iron Eagle.*

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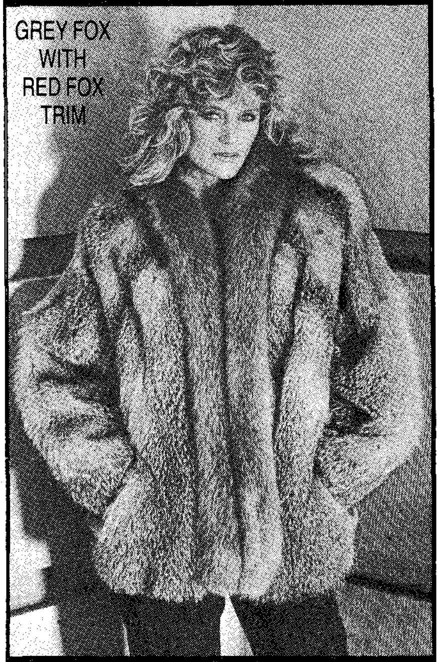

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

A.K.—(1 hr. 17 min., '85) and **ULYSSE**—(22 min., '83) *A.K.*, directed by French filmmaker Chris Marker, is a documentary on the making of Akira Kurosawa's *Ran; Ulysse* (in French with Eng. subtitles) is an award-winning short film, written and directed by Agnes Varda, contemplating a 30-year-old photograph of a dead goat, a child, and a naked man on a beach. **1**

THE ADVENTURES OF MARK TWAIN—(1 hr. 30 min., '86) An animated feature, done entirely in Will Vinton's Claymation process, about the famous author's journey on a flying riverboat from the Mississippi to Halley's Comet. Twain's voice by James Whitmore. Screenplay by Susan Shadburne. Dir. Vinton. G. **20, 33, 88, 114, 201, 202, 539, 600, 607, 609, 612, 821**

ALWAYS—(1 hr. 45 min., '85) Three couples—one getting divorced, one getting married, one happily married—spend a Fourth of July weekend together. With Henry Jaglom, Patrice Townsend, Melissa Leo, Joanna Frank, Alan Rachins, and Jonathan Kaufer. Written and directed by Jaglom. R. **48**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from the period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **20, 33, 216, 515, 628, 704, 919, 934, 959, 971**

THE BEST OF TIMES—(1 hr. 40 min., '86) A bank vice-president, obsessed by his poor performance during a high-school football game twelve years before, rallies his old team to try for a second chance at success. With Robin Williams, Kurt Russell, Pamela Reed, Holly Palance, and Donald Moffat. Written by Ron Shelton. Dir. Roger Spottiswoode. PG-13. **23, 54, 80, 201, 206, 218, 308, 318, 404, 507, 532, 602, 613, 614, 618, 630, 633, 705, 708, 710, 714, 717, 723, 763, 800, 807, 819, 917, 919, 931, 958, 963**

BLACK MOON RISING—(1 hr. 40 min. '86) Tommy Lee Jones stars as a man working undercover in Los Angeles for the Justice Department on a case of industrial espionage. With Linda Hamilton, Robert Vaughn, Richard Jaeckel, and Bubba Smith. Screenplay by John Carpenter, Desmond Nakano, and William Gray; story by Carpenter. Dir. Harley Cokliss. R. **33, 54, 114, 215, 516, 517, 539, 602, 610, 615, 631, 763, 904, 907**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of the Monty Python troupe), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces with gray walls steeper than the Grand Canyon; and there are cramped and mingy apartments whose plumbing and electrical works have tentacly arms filling every corner of the room. Violence breaks out everywhere, privacy doesn't exist; people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Essentially, Gilliam wants to make ghastly jokes, and this incorrigible entertainer's instinct saves him from the more obvious forms of sententiousness. The movie is often funny in a weird way. Jonathan Pryce, the quietly rebellious hero, has a doggy, restlessly enthusiastic manner, and Robert De Niro, as the chief terrorist, shows up swinging on ropes with a cigar in his mouth. Like so many fantasists, Gilliam has only a rudimentary feeling for narrative, and eventually he begins repeating himself. With Michael Palin and Kim Greist. Tom Stoppard and Charles McKeown collaborated on the screenplay. (Jan. 27, 1986) PG-13. **25, 62, 85**

A CHORUS LINE—(1 hr. 57 min., '85) It isn't a fiasco, but it isn't good either. The show's perfection of form, as everyone knows, is a miracle. A group of young dancers, auditioning for a big musical, appear on stage as a group, then as individuals, then as a series of small platoons, then as a group again—on and on, without pause, through a variety of musical and dramatic moods. The filmmakers (director Richard Attenborough, choreographer Jeffrey Hornaday, screenwriter Arnold Schulman) have *tried* for the same kind of continuity. They've shot most of the picture on an actual stage, and they keep things moving. What's been lost, however, is the entrancing gracefulness of the organic form changing and defining itself through time. Every close-up, every cut breaks the group into an artificial division, and we don't see the numbers whole, the way we would in a theater. The dancers' deplorable monologues are now given whacking emphasis—the banal, therapeutic side of the material has grown overpowering. As the domineering choreographer, Michael Douglas glowers and snaps his desk light on and off portentously, but Alyson Reed is touching as the former star dancer who needs a job. Among the "gypsies," Gregg Burge and Charles McGowan are outstanding. (Dec. 16, 1985) PG-13. **25, 41, 80, 111, 114, 200, 202, 206, 207, 213, 217, 218, 301, 305, 306, 307, 318, 326, 401, 500, 513, 514, 516, 526, 529, 532, 539, 601, 607, 609, 611, 624, 630, 637, 641, 644, 708, 710, 718, 725, 754, 762, 800, 807, 900, 905, 916, 919, 938, 957, 958, 964, 968**

THE CLAN OF THE CAVE BEAR—(1 hr. 40 min., '86) A drama, set in prehistoric time, starring Darryl Hannah as a Cro-Magnon woman raised by a tribe of Neanderthals. With Pamela Reed, Thomas G. Waites, and James Remar. Screenplay by John Sayles, based on Jean M. Auel's novel. Dir. Michael Chapman. R. **62**

CLUE—(1 hr. 27 min., '85) A comedy whodunit based on the popular board game, with three different endings, only one of which will be shown at each theater. With Eileen Brennan, Tim Curry, Madeline Kahn, Christopher Lloyd, Michael McKean, Martin Mull, and Lesley Ann Warren. Screenplay by Jonathan Lynn; story by John Landis and Lynn. Dir. Lynn. PG. **36, 216, 311, 321, 515, 520, 542, 602, 719, 813, 900, 959, 971**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away. The movie is inauthentic, an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey, though misdirected, has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 56, 61, 85, 108, 114, 201, 204, 214, 304, 307, 313, 320, 405, 506, 513, 521, 523, 534, 539, 607, 609, 612, 629, 710, 714, 720, 722, 754, 801, 808, 818, 819, 901, 905, 923, 936, 952, 963**

DOWN AND OUT IN BEVERLY HILLS—(1 hr. 43 min., '86) Reviewed in this issue. R. **20, 24, 43, 55, 106, 200, 202, 208, 304, 306, 309, 312, 316, 319, 505, 510, 512, 518, 524, 602, 611, 612, 613, 631, 640, 707, 714, 722, 760, 912, 918, 939, 950, 974**

ELIMINATORS—(1 hr. 36 min., '86) A half-human android, together with a beautiful young scientist, a tough mercenary, and a mysterious Ninja, tries to stop the evil experiments of a mad scientist. With Andrew Prine, Denise Crosby, Patrick Reynolds, Conan Lee, and Roy Dotrice. Written by Danny Bilson and Paul DeMeo. Dir. Peter Manoogian. PG. **3, 37, 88, 100, 200, 206, 215, 217, 219, 308, 403, 514, 531, 541, 610, 618, 710, 903, 911, 938, 963**

FOOL FOR LOVE—(1 hr. 47 min., '85) On the stage, Sam Shepard's 1983 play was a furious actors' exercise about an aging egomaniacal stud and his beat-up girlfriend, lovers for years, who meet "on the edge of the Mojave Desert." In the enclosed space, the actors stalked and circled, slamming the walls with their palms and backs. You would have to be willfully naive to see much more in the play than a sensational display of stage movement, but it was juicy fun. For the movie, Shepard and director Robert Altman have emphasized the spaces between Eddie (Shepard) and May (Kim Basinger)—we see them restlessly moving in and out of a motel room, staring through windows, brooding. The lines about how Eddie and May are linked together for life now seem merely fanciful. We're left with very little—superimposed, unearned myth resonating in the desert-dry air of "art." Shepard, speaking in a sharp and querulous voice, seems remote, impersonal, even put-on. Kim Basinger is a spectacularly beautiful movie slattern, but she's not raw enough; she gives a touching but too genteel performance. With Harry Dean Stanton. (Dec. 9, 1985) R. **11, 51, 104, 304, 313, 521, 542, 613, 701, 714, 717, 722, 755, 801, 922, 937, 940, 956, 964**

FOREVER YOUNG—(1 hr. 24 min., '84) A British Catholic priest, regarded by a twelve-year-old altar boy as a surrogate father, has his eyes on the boy's mother. Written by Ray Connelly. Dir. David Drury. From David Puttnam's "First Love" series of films (which includes the previously released *Experience Preferred . . . but Not Essential* and *Kipperbang*). **84**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5, 44, 63**

THE GOODBYE PEOPLE—(1 hr. 45 min., '83) In Coney Island, a 73-year-old man decides to reopen his beachfront hot-dog stand, which has been closed for 22 years. With Judd Hirsch, Martin Balsam, Pamela Reed, Ron Silver, Gene Saks, Michael Tucker, and Sammy Smith. Written and directed by Herb Gardner. PG. **63**

IRON EAGLE—(1 hr. 56 min., '86) An American teenager and a retired U.S. Air Force colonel commandeer an F-16 fighter to rescue the boy's father from the hands of foreign terrorists. With Louis Gossett Jr., Jason Gedrick, David Suchet, Tim Thomerson, Larry B. Scott, and Caroline Lagerfelt. Written by Kevin Elders and Sidney J. Furie. Dir. Furie. PG-13. **20, 30, 60, 68, 85, 88, 106, 110, 114, 200, 204, 206, 208, 214, 219, 300, 302, 308, 315, 317, 320, 400, 403, 507, 510, 516, 518, 524, 532, 536, 538, 541, 600, 607, 609, 611, 612, 613, 618, 620, 624, 632, 702, 703, 710, 713, 724, 754, 765, 803, 806, 810, 814, 818, 900, 903, 904, 920, 921, 933, 939, 955, 963, 968, 974**

★ **THE JEWEL OF THE NILE**—(1 hr. 45 min., '85) A number of things make this rambunctiously silly movie a lot more fun than its crass predecessor, *Romancing the Stone.* Avner Eisenberg, the clown and mime who recently put on the one-man show *Avner the Eccentric,* is on hand as a Middle Eastern holy man with a black beard and a beatifically goofy smile. The entire slapstick plot, it turns out, spins around this gentle guru (it is he who is "the jewel of the Nile"), a joke that gets better as it goes along. The equally bearded and goofy Flying Karamazov Brothers turn up as a band of surreptitious Sufis, and together with Eisenberg they give the movie a tone of seraphic, even ethereal, nuttiness. Kathleen Turner is once again superb as the gullible romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead, Jack Colton, more satirically than before. This time he takes a few pratfalls, and the modesty becomes him. (Jan. 20, 1986) PG. **21, 37, 46, 66, 85, 106, 114, 204, 217, 300, 302, 304, 308, 315, 316, 327, 405, 506, 507, 508, 518, 521, 524, 536, 538, 603, 607, 609, 611, 612, 613, 621, 631, 700, 705, 707, 712, 713, 723, 753, 802, 805, 817, 821, 901, 905, 912, 923, 935, 939, 952, 963, 968, 972, 974**

JOEY—(1 hr. 36 min., '85) A promising young rock 'n' roll singer is at odds with his father, a singer himself in the fifties. With Neill Barry, Elisa Heinsohn, James Quinn, and Frank Lanziano. Written and directed by Joseph Ellison. PG. **6**

THE JOURNEY OF NATTY GANN—(1 hr. 41 min., '85) In the 1930s, years of hardship and social upheaval, a young girl journeys across America in search of her father. With Meredith Salenger, John Cusack, Scatman Crothers, Barry Miller, Lainie Kazan, Ray Wise, and Verna Bloom. Screenplay by Jeanne Rosenberg. Dir. Jeremy Kagan. PG. **20, 34, 88, 202, 217, 304, 309, 312, 319, 404, 505, 514, 531, 539, 601, 607, 609, 613, 615, 618, 624, 710, 714, 722, 803, 808, 811, 918, 940, 951, 962, 965, 970, 971**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **11, 53, 519**

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. **22, 49, 55, 104, 106, 200, 204, 300, 309, 310, 313, 316, 319, 327, 500, 506, 513, 518, 521, 524, 526, 539, 541, 600, 609, 612, 615, 620, 641, 644, 701, 702, 705, 707, 713, 756, 801, 817, 820, 900, 903, 910, 922, 932, 939, 956, 963, 974**

THE MYSTERY OF ALEXINA—(1 hr. 26 min., '85) In French, Eng. subtitles. The story of a nineteenth-century hermaphrodite, based on research by the late philosopher Michel Foucault on the memoirs of Herculine Barbin. Starring Vuillemin. Screenplay by Jean Gruault. Dir. René Féret. **84**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. Whether he can't do it, or won't, doesn't really matter, but Redford just isn't putting out for the camera any more. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 32, 64, 85, 103, 114, 203, 206, 207, 213, 218, 304, 309, 310, 314, 316, 328, 404, 513, 516, 524, 525, 526, 532, 534, 539, 602, 607, 609, 613, 615, 620, 624, 633, 637, 642, 700, 707, 710, 712, 713, 720, 723, 761, 800, 805, 807, 819, 905, 915, 917, 918, 931, 952, 963**

POWER—(1 hr. 51 min., '86) In this behind-the-scenes look at the political process, Richard Gere and Gene Hackman play two rival media consultants who represent opposing candidates. With Julie Christie, Kate Capshaw, E. G. Marshall, and Beatrice Straight. Written by David Himmelstein. Dir. Sidney Lumet. R. **5, 33, 50, 66, 85, 103, 110, 204, 214, 219, 304, 306, 309, 315, 316, 320, 322, 328, 404, 508, 510, 513, 524, 532, 538, 601, 610, 612, 613, 624, 626, 629, 707, 710, 714, 721, 722, 757, 762, 803, 815, 901, 921, 923, 933, 963, 968, 972, 974**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **57**

RETURN—(1 hr. 20 min., '85) A young woman discovers that her grandfather's spirit resides in the body of the young man with whom she is falling in love. With Karlene Crockett, John Walcutt, Lisa Richards, Frederic Forrest, and Anne Lloyd Francis. Screenplay by Andrew Silver, adapted from the novel *Some Other Place. The Right Place.,* by Donald Harington. Dir. Silver. **1**

ROCKY IV—(1 hr. 31 min., '85) Sylvester Stallone, trying to top himself, has become a manically obvious pop demagogue. He's found a new superman for Rocky to fight so the noble palooka can once again enter the ring as an underdog: the 261-pound Soviet giant Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up. Drago is the product of Soviet genetic engineering—an inhuman killing machine. In order to lick him, Rocky trains in the Soviet Union and embraces the tundra: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. He's more purely Russian, the movie implies, than the Soviet athlete. As always, the way Stallone shoots boxing is a fake: He cuts so often, you can't really see what either fighter is doing. But Stallone is getting better at frantic crowd scenes—the one set in Las Vegas is actually witty. See it if you're up for a neo–Cold War cartoon. With Burt Young and a wan Talia Shire. (Dec. 9, 1985) PG. **32, 67, 114, 201, 203, 214, 219, 301, 305, 306, 307, 322, 402, 507, 513, 516, 524, 525, 533, 535, 539, 604, 607, 609, 612, 614, 619, 642, 713, 716, 717, 722, 754, 810, 815, 902, 905, 917, 918, 920, 931, 952, 963**

RUNAWAY TRAIN—(1 hr. 51 min., '85) Two convicts—Jon Voight as a sub-Nietzchean hood with a mustache drooping into his mouth and Eric Roberts as . . . Eric Roberts—escape from a maximum-security prison in Alaska and wind up on a speeding train whose engineer has dropped dead of a heart attack. It is intended, one fears, as an existential train to nowhere, taking the men through that cruel joke known as life. In this pretentious action film, the Soviet director Andrei Konchalovsky produces some beautiful imagery in the course of dramatizing a preposterous plot. Most of the acting is of the unwatchable, gloating-into-the-camera variety, but the black train speeding through thick snow drifts is an undeniably stirring sight. The howling cold winds, the biting, wet discomfort, the virtually black-and-white color scheme of the Far North—all of this is powerfully sustained as thriller atmosphere. See it if you're in the mood for brutal excitement. With John P. Ryan. (Jan. 20, 1986) R. **5, 36, 50, 88, 101, 206, 215, 309, 312, 316, 527, 539, 613, 618, 623, 639, 643, 709, 712, 762, 814, 907, 956, 963, 970**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO . . . SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **11**

SPIES LIKE US—(1 hr. 44 min., '85) Chevy Chase and Dan Aykroyd star as two inept, newly-recruited American spies in this spoof of international espionage. With Steve Forrest, Donna Dixon, Bruce Davison, William Prince, Bernie Casey, and Tom Hatten. Screenplay by Aykroyd, Lowell Ganz, and Babaloo Mandel; story by Aykroyd and Dave Thomas. Dir. John Landis. PG. **30, 101, 215, 216, 321, 508, 515, 520, 524, 532, 539, 604, 607, 609, 612, 623, 629, 639, 641, 643, 705, 723, 813, 815, 904, 964, 970**

STRIPPER—(1 hr. 30 min., '86) A documentary exploring the on- and offstage lives of female strippers, focusing on the First Annual Strippers' Convention of 1983, a competitive event in Las Vegas that drew 300 women. Dir. Jerome Gary. R. **51**

★ **SUGARBABY**—(1 hr. 26 min., '85) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp), a good-looking young man, acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. If the movie had been done realistically, it might have been grotesque, but cinematographer Johanna Heer's stylized lighting scheme (purple, blue, pink, and green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon. (Nov. 25, 1985) **11, 81**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. **57, 217, 317, 519, 542, 703, 764, 808, 937, 962**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) Arriving at autumn-leaves Oscars time, this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is a steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. Dir. Bud Yorkin. (Nov. 4, 1985) R. **60, 81, 114, 201, 209, 302, 304, 312, 401, 510, 524, 537, 539, 607, 609, 612, 705, 706, 756, 802, 815, 819, 921, 960**

UFORIA—(1 hr. 40 min., '83) A comedy about a young woman with ESP who claims to have picked up messages of spiritual salvation through her television set. With Cindy Williams, Harry Dean Stanton, and Fred Ward. Written and directed by John Binder. PG. **4**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his round-faced, six-year-old son. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11, 81, 812**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving*, Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **24, 34, 43, 54, 55, 84, 88, 103, 110, 114, 208, 217, 302, 310, 312, 316, 327, 328, 400, 500, 506, 509, 514, 524, 535, 536, 539, 607, 609, 611, 618, 620, 640, 641, 702, 703, 707, 708, 754, 755, 764, 801, 808, 818, 819, 903, 905, 910, 921, 953, 963, 968**

YOUNG SHERLOCK HOLMES—(1 hr. 49 min., '85) Shot in England, this Steven Spielberg production (Barry Levinson directed, impersonally) is handsome in a standard, big-studio, Culver-City-on-Thames style. At a beautiful, mahogany-and-leather London school, the young Sherlock (Nicholas Rowe) and Watson (Alan Cox) meet for the first time. The two English actors are perfect. Rowe's Sherlock already has a sense of his own destiny; he's arrogant and a bit high-pitched, but he's an appealingly gallant young man. Cox's Watson exudes caution: When Holmes does something brazen, Cox's bottom lip squares off into a wall of disapproval. The two boys' companionship is quite engaging, but screenwriter Chris Columbus involves them in a mystery more Spielbergian than Sherlockian. There are hallucinogenic visions (some quite amusing), chase scenes, flying scenes, and an underground temple sequence contemptibly similar to the one in *Indiana Jones and the Temple of Doom*. By the end of the movie, one is disgusted. *Young Sherlock* has flair, but it's hollow and imitative. With Anthony Higgins. (Dec. 16, 1985) PG-13. **25, 31, 36, 67, 85, 101, 104, 216, 311, 317, 321, 324, 505, 508, 513, 522, 527, 614, 628, 637, 643, 705, 709, 716, 760, 923, 930, 932, 963**

YOUNGBLOOD—(1 hr. 50 min., '86) Rob Lowe stars as a talented young skater who leaves home for a career in ice hockey, a violent, demanding sport. With Cynthia Gibb, Ed Lauter, and Patrick Swayze. Screenplay by Peter Markle; story by Markle and John Whitman. Dir. Markle. R. **31, 67, 110, 114, 201, 206, 208, 214, 306, 307, 327, 507, 513, 524, 525, 533, 535, 539, 607, 609, 612, 614, 619, 624, 632, 641, 716, 722, 725, 754, 755, 759, 803, 805, 810, 814, 917, 919, 920, 931, 953, 963, 965**

REVIVALS

THE AVIATOR'S WIFE—(1 hr. 44 min., '81) In French, Eng. subtitles. Eric Rohmer with the kind of material he does best. Characters fall in and out of emotions, gather new perceptions and cast off old ones as they bicker, flirt, or rage against one another. With Philippe Marlaud, Marie Rivière, and Anne-Laure Meury, who may well be the most enchanting woman in all of Rohmer's films. **87**

LA DOLCE VITA—(2 hr. 55 min., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimée. **9**

GONE WITH THE WIND—(3 hr. 40 min., '39) Atlanta burns, Scarlett vows she'll never be hungry again, the fellow with the large ears carries her upstairs, and everybody eats it up. Still an enjoyable middlebrow orgy, and a monument to the kind of film that will never be made again. Dir. Victor Fleming. **969**

HENRY V—(2 hr. 14 min., '44) A magnificently produced, photographed, and acted version of the Shakespeare play, starring and directed by Laurence Olivier. With Renee Asherson, Leslie Banks, and Harcourt Williams. **86**

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. **83**

MR. HULOT'S HOLIDAY—(1 hr. 16 min., '54) In French with no subtitles, but you won't miss them. Hulot (director Jacques Tati), sojourning at a seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. **2**

MY NIGHT AT MAUD'S—(1 hr. 45 min., '69) In French, Eng. subtitles. Eric Rohmer's first international success, a remarkably intelligent comedy about a Catholic intellectual (Jean-Louis Trintignant) who spends the night resisting the advances of a dark-haired beauty (Françoise Fabian). Miraculously, the movie is witty rather than priggish. **87**

101 DALMATIANS—(1 hr. 19 min., '61) Walt Disney's animated feature, a comedy-adventure about two London dogs, their human "pets," and the dognapping villainess Cruella De Vil. With the voices of Rod Taylor, Ben Wright, and J. Pat O'Malley. Story by Bill Peet, based on Dodie Smith's book *The Hundred and One Dalmatians*. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. G. **39, 114, 306, 505, 517, 539, 607, 609, 623, 705, 712, 714, 722, 763, 800, 806, 819, 933, 940, 971**

PATHS OF GLORY—(1 hr. 26 min., '57) A first-rate, harrowing military drama about the trial of French soldiers who refuse to take part in a futile, certain-death attack on the Germans during W. W. I. With Kirk Douglas and Adolphe Menjou. Dir. Stanley Kubrick. **86**

SABOTAGE—(1 hr. 16 min., '36) Terrific British thriller from Hitchcock, based on Conrad's *The Secret Agent*. Beautiful Sylvia Sidney gives an evocative performance as a woman torn by political and familial loyalties. The scene in which a young boy on a bus unknowingly carries a time bomb about to go off is almost unendurable. With Oscar Homolka. **2**

SUNDAY BLOODY SUNDAY—(1 hr. 50 min., '71) A jazzily elegant, basically superficial film about two middle-aged Londoners, a man and a woman, both in love with the same youth, an easygoing, amiable, irresponsible artist. The movie moves from set piece to set piece, redeemed only by a quietly touching performance by Peter Finch. With Glenda Jackson and Murray Head. Dir. John Schlesinger. **86**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Thursday, January 30

THE CARETAKER—A revival of Harold Pinter's three-character play, starring Jeff Perry, Gary Sinise, and Alan Wilder, directed by John Malkovich. Previews now prior to a 1/30 opening. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m. Preview price: $27, except Sat. night which is $30. After opening: $30, except Sat. night which is $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 25 min. All major credit cards.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30–$37.50; Fri. and Sat. at 8 p.m., $32.50–$40; Wed. at 2 p.m., $27.50–$35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS.**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36–$45; Wed. at 2 p.m., $32–$40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—William Ragsdale is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (exc. Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $20–$32.50; Fri. and Sat. at 8 p.m., $25–$35, Wed. at 2 p.m., $15–$30. **John Golden,** 252 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m., $22–$32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats sell at $10 at each performance. **Palace,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kills his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20–$30, Sat. at 2 p.m. and Sun. at 3 p.m., $25–$35; Fri. and Sat. at 8 p.m., $27.50–$37.50. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 20 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8 p.m., $30–$37.50; Wed. and Sat. at 2 p.m., $25–$32.50. **Music Box Theatre,** 239 West 45th Street (246-4636). 2 hr. 15 min. All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 and $36, Sat. at 2 p.m., Sun. at 3, $27.50 and $32.50, Wed. at 2 p.m., $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JEROME KERN GOES TO HOLLYWOOD—Musical revue which takes its inspiration from Kern's songwriting career after he moved from Broadway in the '30s; devised and directed by David Kernan; book by Dick Vosburgh. Featured in the cast are Elaine Delmar, Elisabeth Welch, Liz Robertson, and Scott Holmes. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50–$32.50; Wed. at 2, $22.50–$27.50; Fri. and Sat. at 8 p.m., $30–$35. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. All major credit cards.

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$39.50; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

LILLIAN—Zoe Caldwell in a one-woman show by William Luce, based on Lillian Hellman's three books, *Scoundrel Time, An Unfinished Woman,* and *Pentimento,* directed by Robert Whitehead. Tues.–Sat. at 8, Wed. at 2, $17.50–$27.50, Sat at 2, Sun. at 3 p.m., $22.50–$32.50. **Ethel Barrymore,** 243 West 47th Street (239-6200). 2 hr. All major credit cards.

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues. thru Sat. at 8 p.m., Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks. Featured in the cast are Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50–$37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m.; $20–$30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8, Wed. at 2 & 8, Thurs. at 8, Fri. at 7 & 10 p.m., $17.50–$37.50; Sat. at 2, $17.50–$35; Sat. at 8, $20–$37.50. **Plymouth Theatre,** 236 W. 45th St. (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m., $27.50–$35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35–$45; Wed. at 2 p.m., $27.50–$37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed the success of this Broadway presentation. Tues.–Thurs. at 8, $27.50–$37.50; Sun. at 3 & 7:30, $27.50–$37.50; Fri. and Sat. at 8 p.m., $30–$40; Sat. at 2 p.m., $25–$35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 2 hr. 15 min. All major credit cards.

UPTOWN . . . IT'S HOT!—A musical celebrating 50 years of black music, starring Maurice Hines, who also serves as director and choreographer. There's a cast of 26 performers, including Marion Ramsey, Jeffrey V. Thompson, Lawrence Hamilton, Tommi Johnson, and Alisa Gyse, assisted by a twenty-piece orchestra. Tues. thru Thurs. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $25–$40; Fri. and Sat. at 8 p.m., $30–$45. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). 2 hr. All major credit cards.

OFF BROADWAY

BLUE ALLEY JAZZ—Twenty-year-old playwright Damiel Gray's story of the netherworld of an Eighth Avenue rooming house whose occupants include would-be entertainers; directed by Dale D. Parry. Featured in the cast are the author, Angele Nicholas, Robert Shumay, Nicole Kollin, and John Devlin. Drummer Martin Whitmeier conducts an onstage combo. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m.; Sun. at 3 p.m.; $10; 2/5 thru 3/1. **Perry Street Theatre,** 31 Perry Street (279-4200).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit and Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10–$14; thru April. **Folksbiene,** 123 East 55th Street (755-2231).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 & 7:30; $22–$26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the work that spoofed the early Hollywood musicals films, about a girl who takes a bus to Broadway full of hopes for fame and stardom; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed.–Sat. at 2 p.m., Sun. at 3 p.m.; $26–$34. **Lamb's Theatre,** 130 West 44th Street (997-1780).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $15. **American Place Theatre,** 111 West 46th Street (247-0393).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. Featured in the cast are Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, and Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21–$24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370). ●

GERTRUDE STEIN AND A COMPANION—Jan Miner and Marian Seldes star in the title roles of this play by Win Wells, directed by Ira Cirker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun at 3 and 7:30 p.m.; $17.50–$19.50. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). **IRLS**

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18–$29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

EL GRANDE DE COCA-COLA—Comedy about a third-rate impresario who has promised the press he is bringing a group of famous cabaret stars to a run-down nightclub south of the border; written by Ron House, Diz White, Alan Shearman, and John Neville-Andrews, performed by House, White, and Shearman, and directed by House. Wed. & Thurs. at 8, $16–$22.50; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$25. **Village Gate,** 160 Bleecker Street (475-5120).

HALALA—A South African musical directed and written by Welcome Msomi. A company of eight explore the energy and strength it takes to combat apartheid. Wed thru Sat. at 8 p.m., Sun. at 3 and 7 p.m. $15–$17.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

IN THE BOOM BOOM ROOM—Liz McDonald stars in David Rabe's rewritten version of a victimized go-go dancer searching for a definition of her self-worth; directed by Jerrold Brody. Featured in the cast are Leslie Thompson, Deeny Levy, Polly O'Malley, Valerie Hawk, Dan Hutchinson, Kim Waltman, Marie Wallace, Ron August, Michael Farris-Manetta, Victor D'Altorio, and Curt Rayvis. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $18–$22. **South Street Theatre,** 424 West 42nd Street (279-4200).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Aidan Quinn, Harvey Keitel, Geraldine Page, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.–Sat. at 8, Sun. at 2:30 & 8, $25–$35. **Promenade,** 76th Street & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; with Suzanne Douglas and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50–$35. **Orpheum Theatre,** 126 Second Ave. (477-2477). ● ●

LOOT—Joe Orton's farce deals with sex, money, death, and marriage. Featured in the cast are Kevin Bacon, Zeljko Ivanek, Charles Keating, Joseph Maher, Zoe Wannamaker; directed by John Tillinger. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30; 2/4 thru 3/9. $21–$24. **City Center Theater,** 131 West 55th Street (246-8989).

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 (all seats for these perfs. $10); Fri. at 8, Sat. at 11 a.m., at 2, 5 & 8; Sun. at 2 & 5; $20–$25. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

MRS. WARREN'S PROFESSION—Uta Hagen stars in George Bernard Shaw's 1893 tale of a girl (Pamela Reed) who discovers her education was financed by her mother's earnings from a chain of European brothels; directed by John Madden. With Harris Yulin, William Converse-Roberts, George Morfogen, Gordon Sterne. $18–$27; thru 2/9. **Haft Theatre,** 227 West 27th Street (420-1883).

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. The cast features Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$25. **Cherry Lane Theatre,** 38 Commerce Street (989-2020).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

ROOM SERVICE—A revival of the '30s comedy by John Murray and Allen Boretz, starring Mark Hamill as a penniless theatrical producer trying to get a show produced and prevent his cast from being evicted from the hotel they're occupying; directed by Alan Arkin. Featuring Keith Reddin, Eugene Troobnik, Andrew Bloch, Barbara Dana, Anna McDonough, Lonny Price, Pierre Epstein, Tim Jerome, Kurt Knudsen, and MacIntyre Dixon. Tues.–Sat. at 8, Wed., Sat. & Sun. at 2; $18–$27; from 1/29 thru 3/16. **Roundabout Theatre,** 100 East 17th Street (420-1883).

RUM AND COKE—Keith Reddin's satirical comedy, set in the early days of the Kennedy presidency, with John Bedford-Lloyd, Robert Stanton, Larry Bryggman, Polly Draper, and Dennis Boutsikaris; directed by Les Waters. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20–$25. **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150) **IRLS**

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, Louise Edeiken. Wed. & Thurs. at 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $16–$18. **St. Stephen's Church Theatre,** 122 West 69th Street (944-9300).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m; $20–$22.50. In repertory with *Times Square Angel,* which has been extended (because it's charming and funny and word of mouth has made it popular). A Christmas fantasy about a tough Irish chanteuse who is sent an angel to help change her wanton ways. Call theater for specific dates for this one. **Provincetown Theater,** 133 Macdougal Street (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Revue by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, spoofing politics and social concerns in America. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 2/2. $15–$17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

THEATER COMPANIES

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8 & 10:30; $10–$12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY COMPANY—Nancy Donohue's *The Beach House,* a comedy about a female law student and a divorced doctor who live by the sea. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; thru 2/2. $22.50–$25. **Circle Repertory,** 99 Seventh Avenue South (924-7100).

CIRCLE REPERTORY COMPANY RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders,* about a couple of archeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Albert Camus's *Caligula,* a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Anne

Chislett's *Quiet in the Land,* a about an Amish colony in Canada facing internal upheavals during World War I. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $22.50–$25; thru 4/20. **The Triplex** at Manhattan Community College, 199 Chambers Street (618-1980).

EQUITY LIBRARY THEATRE—A revival of *They're Playing Our Song,* a 1979 musical with book by Neil Simon, music by Marvin Hamlisch, and lyrics by Carole Bayer Sager; directed by Philip Giberson; based on the real-life romance of Hamlisch and Sager. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 2/2. 2/13 thru 3/2, W. Somerset Maugham's *The Constant Wife;* Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m. **Equity Theatre,** 310 Riverside Drive (663-2028).

FAMILY REPERTORY COMPANY—*Throw Down,* a musical tribute to world-champion boxers, written and directed by Marvin Felix Camillo. Thru 2/8 (call for particulars); $7.50. **The Family Space,** Cuando Building, 9 Second Avenue (477-2522).

IRISH ARTS CENTER—Frank and Malachy McCourt's *A Couple of Blaguards,* starring the authors, and Susie Burke's *Cauldron,* directed by Isaiah Sheffer; in repertory; Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10–$15; thru 3/2. **Irish Arts Theatre,** 553 West 51st Street (757-3318).

LA MAMA, E.T.C.—David Hunsaker's *The North Wind,* with costumes, props, scenery, giant puppets, and giant masks by Ralph Lee, who also directs. It consists of two tales from traditional Yup'ik Eskimo legends, woven together into a single play. Featured in the cast are Lenny Bart, Elliot Scott, Valois, Shelly Fine, Willie Barnes, and Christine Campbell. Wed. thru Sun. at 7:30 p.m.; $8; from 1/31. 1/29 thru 2/2, Wed. thru Sun. at 9, *Island,* a music piece created by Steven Antonelli and Perkin Barners, performed by Antonelli and Barnes, Joe Martino, Andrea Marchesini, Tom Dickie, Sandy Rose, Jay Elf, Scott O'Brien, Rich Robinson, and Jeff Siegel; $8. From 2/1, John Jesurun's theatre/performance piece, *Deep Sleep.* Wed. thru Sun. at 7:30 p.m.; $10–$15. **La Mama, E.T.C.,** 74A East 4th Street (475-7710).

LINCOLN CENTER THEATER COMPANY—David Mamet's double bill of ghost stories: *Prairie du Chien* and *The Shawl,* both directed by Gregory Mosher. With Lindsay Crouse, Mike Nussbaum, and Jerry Stiller. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2 p.m.; $20–$25; thru 2/2. On 2/14, John Guare's *The House of Blue Leaves* begins, directed by Jerry Zaks. **Mitzi Newhouse Theatre,** 150 West 65th Street (239-6200). **IRLS**

MIRROR REPERTORY THEATRE—On 2/11, W. Somerset Maugham's comedy of manners *The Circle* begins, directed by Stephen Porter, and starring Geraldine Page. **Saint Peter's Church Theatre,** 619 Lexington Avenue (223-6440).

MUSIC-THEATRE GROUP—*Africanis Instructus,* by Stanley Silverman and Richard Foreman, is set during the turn of the century and tells of European adventurers exploring the continent of Africa. Featured in the cast are David Sabin, Alan Scarfe, Keith David, Tommy Hollis, Eve Bennett-Gordon, Kate Dezina, Susan Browning, Clark Brown, Peter Davis, and Gerald Gilmore. Wed. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Wed. at 2 p.m., thru 2/15; $12–$20. Lenox Arts Center, **St. Clements,** 423 West 46th Street (265-4375).

NEGRO ENSEMBLE COMPANY—Steve Carter's *House of Shadows* is set in contemporary Chicago against a background of juvenile delinquency and adult lunacy, complicated by an undercurrent of racism; directed by Clinton Turner Davis. Featured in the cast are Frances Foster, Teddy Abner, Victor Steinbach, Daniel Barton, Raymond Rosario, and Joan Grant. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15–$20. **Theatre Four,** 424 West 55th Street (246-8545).

PEARL THEATRE COMPANY—Clyde Fitch's *Her Great Match,* a turn of the century view of European royalty, ambitious capitalism, and American pluck; directed by Richard Warner. 2/6 thru 3/1; $8. Call theatre for details. **Pearl Theatre,** 125 West 22nd Street (246-6538).

PUERTO RICAN TRAVELING THEATRE—Miriam Colon's company presents Federico Fraguada's *Bodega,* a slice-of-life play about Puerto Ricans struggling to survive in the South Bronx with their family concerns, financial problems, and physical and emotional dangers; directed by Alba Oms. Featured in the cast are Puli Toro, Millie Vega, and Jaime Tirelli. Wed. thru Fri. at 8 p.m. in English; Sat. and Sun. at 2:30 and 8 p.m. in Spanish; $10; thru 2/23. **Puerto Rican Theatre,** 304 West 47th Street (354-1292).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru March. From 1/26, *La Fiaca,* an Argentinian comedy by Ricardo Talesnik. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m.; $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BEEF—David Pownall's drama explores the heritage of violence in Ireland by introducing the Heroes of Tain into a current setting of a slaughter house during Pope John's visit; directed by Byam Stevens. Tues. thru Sat. at 8 p.m.; $8; thru 2/15. **The Writers Theatre,** 133 Second Avenue (777-8927).

THE BONE RING—Donald Hall's verse play based on his autobiographical essays in which he tells anecdotes about his ancestors and Eagle Pond Farm, his childhood home; directed by Kent Paul. Sat. thru Tues. at 8 p.m., Sun. at 3 and 7 p.m.; $10–$12; 2/1 thru 2/23. **Theater of the Open Eye,** 270 West 89th Street (769-4142).

THE CAMEL HAS HIS NOSE UNDER THE TENT—Andre Ernotte and Elliot Tiber are the authors-directors of a play set in an urban society in which a mania for microchips has turned celibacy into an alternate lifestyle. Featured in the cast are Burt Edwards, Katie C. Sparer, Drinda La Lumia, and Richard Merrell. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $8. **Riverwest Theatre,** 155 Bank Street (243-0259).

THE CENCI—Percy Blysshe Shelley's story of Beatrice Cenci. Directed by Daniel P. Quinn. Thurs. thru Sat. at 8 p.m., thru 2/8; $7. **Newfoundland Theatre,** 6 West 18th Street (279-4200).

CROWN CORK CAFETERIA—William Wise's play about the day-in, day-out activities of sixteen workers in a not-too-safe Chicago bottle-cap factory during the turbulent '60s; directed by Robert Owens Scott. Featured in the cast are Bob Arcaro, Ron Stetson, Rich Ferguson, Bill Mitchell, Wendy Weill, Greg Giordano, and Earl Hagan Jr. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; from 1/31. **Actors Outlet Theatre Center,** 120 West 28th Street (924-0077).

DECEMBER 7TH—George Rattner's play about how the events of that date changed the country forever. It revolves around students in a Jewish frat in an upstate college on the eve of Pearl Harbor; directed by Gordon Edelstein, with Scott Burkholder, Humbert Astredo, Robin Morse, Brian Backer, Brett Goldstein, and David Jaffe. Wed.–Sat. at 8, Sat. & Sun. at 3; $8. **Theatre Guinevere,** 15 W. 28th St. (598-0400).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/13. **Westside Repertory Theatre,** 252 West 81st Street (595-5765).

FULFILLING KOCH'S POSTULATE—Marylouise Burke stars in Joan Schenkar's comedy of menace, a gothic cooking show about the life of Typhoid Mary; directed by the author. Thurs. thru Sun. at 8 p.m.; $4; from 2/6. **Theater for the New City,** 162 Second Avenue (254-1109).

HELEN—Euripides' version of the Trojan War shows Hera as the manipulative one. With Serit Gervai. Thurs. thru Sun. at 8 p.m., thru 2/23. $8. **American Theatre for Actors,** 314 West 54th Street (427-6685).

HELP WANTED—Franz Xaver Kroetz's play is a series of monologues and couples' dialogues exploring the boundaries of hand-to-mouth subsistence. Performed by Mabou Mines. Tues. thru Sun. at 10:30 p.m.; $4; 2/11 thru 2/22. **Theater for the New City,** 162 Second Avenue (473-0559).

THE HOLLOW—Romance and murder at a country house in the classic Agatha Christie manner. Thur.–Sat. at 8 p.m. (except 1/30 at 7:30 p.m., $17.), Sat. and Sun. at 3 p.m. $12. **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

IMMEDIATE FAMILY—Terry Baum's one-woman show about a lesbian whose lover is placed on a life-support system. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $8; thru 2/2. In repertory with Joseph Benjamin's *Emotional Rescue,* which reveals the behind-the-scenes drama of the Gay Switchboard, a vital source of information for New York's gay community, by exploring the lives of its volunteers. Fri. and Sat. at 10 p.m., Sun. at 8 p.m. $10; thru 3/2. **Westbeth Theatre Center,** 151 Bank Street (675-1014).

A LIFE LIKE THE REST—The state wants to send away retarded members of a boy's family, but he tries his best to keep them all around; by Kevin Arkadie. Wed. thru Sun. at 8 p.m., thru 2/9, Sat. and Sun. at 3 p.m. $8. **Judith Anderson Theater,** 422 West 42nd Street (944-9870).

LATE ONE AFTERNOON IN OKABENA—Marjorie Mahle's comedy about seven women and their relationship with the same man. 1/28–31 at 8 p.m., and 2/1 at 7 and 10 p.m.; $6. **Morse Theatre Center,** 121 West 91st Street (333-7471).

MADHOUSE—A farce about a family man by Raymond Banacki; directed by Worth Howe. Sat. and Mon. at 8 p.m.; Sun. at 3 p.m. $6. **Main Street Theatre,** 548 Main Street, Roosevelt Island (371-6140).

MURDER ON THE NILE—Agatha Christie's tale of death and skullduggery in Egypt, with Hercule Poirot at the ready. There's a whole boatload of suspects aboard a river steamer when the murder occurs; directed by John Teta. Thurs.–Sat. at 8, Sun. at 3; $8; thru 2/9. **Alvina Krause,** 306 West 38th Street (564-3293).

NECKTIES—F. J. Hartland's comic trilogy of love-knots, with Risa Brainin, Jon Wool, and Paul Zappala; directed by Peter M. Gordon. Sun. at 3 p.m., Wed. thru Sat. at 8 p.m.; $8; thru 2/9. **Quaigh Theater,** 108 West 43rd Street (221-9088).

NO EXIT—Jean-Paul Sartre's classic, in French, 2/1 at 2:30 and 8 p.m., 2/2 at 2:30 and 8 p.m.; $7. Studio Dramatique at the **Kraine Gallery Theatre,** 85 East 4th Street (866-3481).

NOTORIOUS HARIK WILL KILL THE POPE—Ronald Tavel's play, with music and dance, explores the universal revival of fundamentalism and a terrorist's search for identity. Featured in the cast is Mark Diekmann, Lana Forrester, Crystal Field, George McGrath, and Richard Briggs. Thurs. thru Sun. at 8 p.m.; $4; thru 2/9. **Theatre for the New City,** 162 Second Avenue (254-1109).

THREE WAYS TO GET YOUR MAN—Three one-acters: Pall Bernstein's *Other Distants,* with Terry O'Brien, William Calahan, and Erin Cresida Wilson; *Catch of the Day,* by Dana Foley and O'Lan Jones, a musical about two mermaids, with Michele Mais and Roma Maffia; Georg Osterman's *A Matched Set,* a comedy/horror piece, with John Brockmeyer, Lola Pashalinski, and Linda Chapman. 1/29 thru 2/2 at 8 p.m.; $7. **Limbo Theatre,** 647 East 9th Street (475-5621).

THE TIME OF THE CUCKOO—Michael Learned stars in a revival of Arthur Laurents's comedy about an American tourist and her encounter with romance; directed by Stuart Howard. Featured in the cast are George Guidall, Brent Barrett, Robert Cicchini, Nickie Feliciano, Alexandra Gersten, Lois Markle, Wyman Pendleton, Judith Roberts, and Debra Jo Rupp. Fri. at 8 p.m., Sat. and Sun. at 3 and 8 p.m.; thru 2/2; $8. **York Theatre,** 2 East 90th Street (534-5366).

THE TOY FACTORY—James Himelsbach's play based on a true story of an ex-toy factory employee returning to find a closed up shop and a black security guard. Featured are Douglas Popper, Kim Sullivan, and John A. Bakos, directed by Dick Gaffield. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m. $8. **American Folk Theatre,** 241 W. 55th Street (757-0220).

ZEPHYR—Steven Schwab's play deals with autoerotic asphyxia, an extremely dangerous sexual practice; directed by Judith Joseph. Thru 2/23; $8; call theatre for specifics. **American Renaissance Theatre,** 112 Charlton Street (673-6341).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755, on Monday, noon to 6 p.m., Tuesday thru Friday, 10:30 a.m. to 4 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HORST ANTES—Figurative drawings, paintings, and sculpture, thru 2/22. Lefebre, 47 E. 77th (744-3384).

PETER BOOTH—Paintings of vast landscapes inhabited by human mutants and totemic objects, by an Australian artist, thru 2/2. C.D.S., 13 E. 75th (772-9555).

GARY BUKOVNIK—Recent watercolors, thru 2/22. Staempfli, 47 E. 77th (535-1919).

FRIEDEL DZUBAS—Recent color-field paintings, thru 2/6. Knoedler, 19 E. 70th (794-0550).

KAREN ERLA/BRURIA—Monotypes on canvas and paper/Works on paper and hand-printed books dealing with permutations of the letter "A." Thru 2/1. Urdang, 23 E. 74th (288-7004).

OSKAR KOKOSCHKA—"The Early Years"—paintings, drawings and watercolors from 1907 to 1924, thru 2/15. Sabarsky, 987 Madison (628-6281).

BARRY LEDOUX—Recent sculpture in a series entitled, "Chromatic Tunes," thru 2/1. Willard, 29 E. 72nd (744-2925).

DENNIS MASBACK—New paintings, thru 2/1. Cecil, 16 E. 72nd (517-3605).

NANCY MITCHNICK—Landscape paintings, thru 2/8. Hirschl & Adler, 851 Madison (744-6700).

HENRY MOORE—Prints, drawings, and sculpture, thru 1/31. Silberberg, 16 E. 79th (861-6192); also at Weintraub, 992 Madison (879-1195) thru 3/8.

PALLE NIELSEN—Apocalyptic images in drawings, wood cuts, linoleum cuts and etchings, by a Danish artist, thru 2/7. ASF, 127 E. 73rd (879-9779).

ERWIN PISCATOR—Photographic panels, models of stage sets, and selected memorabilia, thru 2/22. Goethe House, 1014 Fifth (744-8310).

CAROLE ROBB—Oil paintings and drawings in a series entitled, "Apollo and Daphne in the U.S.," thru 2/1. Forum, 1018 Madison (772-7666).

GEORGES ROUAULT/GEORGE BASELITZ—Prints by both. Thru 2/1. Kren, 22 E. 65th (861-993).

JON SCHUELER—Three large-scale paintings of the Isle of Skye, thru 2/1. Perlow, 980 Madison (517-5858).

DAVID SHAPIRO—Recent abstract paintings, thru 2/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

HOWARD SMITH—Abstract paintings and drawings, thru 2/22. Simon-Neuman, 42 E. 76th (744-8460).

PETER STEVENS—Painted steel sculpture, thru 2/8. Graham Modern, 1014 Madison (535-5767).

HELEN MIRANDA WILSON—Recent landscape paintings on board, thru 3/1. Hoffeld, 1020 Madison (734-5505).

TERRY WINTERS—A suite of new lithographs, 2/1-22. Castelli, 4 E. 77th (288-3202).

FRANCISCO ZUNIGA—Twenty years of sculpture and drawings, 2/1-3/1. Sindin, 1035 Madison (288-7902).

57th Street Area

JOSEF ALBERS—"Variant" and "Homage to the Square" paintings, plus studies on blotting paper, geometric drawings, and machine engravings on vinylite, 2/1-3/1. Janis, 110 W. 57th (586-0110).

IVAN ALBRIGHT—Etchings and lithographs, thru 2/8. Cole, 101 W. 57th (333-7760).

MILTON AVERY—Portraits, including oil paintings and drawings, of the artist's wife and daughter, George Gershwin, Mark Rothko, others; 2/1-27. Borgenicht, 724 Fifth (247-2111).

DEBORAH BUTTERFIELD—Cast bronze horses, approximately 30" x 40", each one an edition of five, thru 2/28. Heesy, 50 W. 57th (245-1420).

JOSEPH BEUYS—A conceptual piece composed of 15 blackboards and a bicycle, thru 2/8. Del Re, 41 W. 57th (688-1843).

RONALD BLADEN—Recent sculpture, thru 2/22. Washburn, 42 E. 57th (753-0546); 113 Greene (966-3151).

JOSEPH DI GIORGIO—A room-sized painting of the Grand Canyon composed of twenty-four panels, plus smaller paintings and works on paper, 1/29-2/15. Siegel, 24 W. 57th (586-0605).

JIM DINE—New sculpture, paintings, drawings, and prints, thru 2/15. Pace, 32 E. 57th (421-3292).

LOIS DODD/ANNE ARNOLD—Recent landscape paintings/Drawings of animals in landscapes. 2/1-26. Fischbach, 24 W. 57th (759-2345).

BRUCE DORFMAN—Abstract paintings, thru 2/11. Arras, 24 W. 57th, and 725 Fifth (265-2222).

MARCEL DUCHAMP/RAYMOND DUCHAMP-VILLON/JACQUES VILLON—Early works by all three, including paintings, drawings, and sculpture, thru 3/8. Herstand, 24 W. 57th (664-1379).

SHEILA ELIAS—Gestural abstract paintings with color xerox, plastics, metallic paints, and folded canvas in them, thru 3/1. Rosenberg, 20 W. 57th (757-2700).

EUGENIE GERSHOY—Papier-mache, bronze, and terracotta sculpture, 2/1-26. Deutsch, 20 W. 57th (765-4722).

DIETER HACKER—Oil paintings, works on paper, and bronze sculpture, thru 2/1. Marlborough, 40 W. 57th (541-4900).

DEWITT HARDY—Recent watercolors of landscapes and figures, 2/1-26. Schoelkopf, 50 W. 57th (765-3540).

HANS HOFMANN/JULES OLITSKI—Crayon-and-ink drawings of Provincetown, from 1941-42, thru 2/8/New paintings, thru 2/1. Emmerich, 41 E. 57th (752-0124).

STEPHANIE KIRSCHEN-COLE—Large handmade paper works, thru 1/31. De Nagy, 41 W. 57th (421-3780).

KATHE KOLLWITZ/PAULA MODERSOHN-BECKER—Oil paintings, watercolors, drawings and prints by both; thru 3/15. St. Etienne, 24 W. 57th (245-6734).

MICHAEL LOEW—Abstract paintings and watercolors from 1949-1985, in a memorial exhibit, thru 2/5. Pearl, 38 E. 57th (838-6310).

ANDREW LORD—Recent ceramic works, thru 2/1. BlumHelman, 20 W. 57th (245-2888).

HARVEY QUAYTMAN—New paintings, thru 2/1. McKee, 41 E. 57th (688-5951).

ELYSSA RUNDLE—Paintings from 1983-1985, thru 2/5. Armstrong, 50 W. 57th (582-8581).

DONALD SHAMBROOM—Oil paintings that depict romantic visions of real construction sites, thru 2/1. Markel, 50 W. 57th (581-1909).

LINDA SOKOLOWSKI—Paintings, drawings and monotypes, thru 2/1. Kraushaar, 724 Fifth (307-5730).

WILLIAM WEGMAN/ARCH CONNELLY—His first exhibition of paintings/Paintings and sculpture. Thru 2/1. Solomon, 724 Fifth (757-7777).

East Village

DIKE BLAIR—Recent gouache paintings, thru 2/2. Christminster, 336 E. 5th (475-8369); also at Baskerville + Watson, 578 Broadway (219-1885), thru 2/1.

LORENZO BONECHI—Figurative paintings with art historical references, by an Italian artist, thru 1/31. Sharpe, 175 Ave. B (777-4622).

DOUGLAS BRIN—Mixed-media figures and environments, thru 2/2. Sixth Sense, 525 E. 6th (677-9691).

HENRI CHARIOT—Expressionistic paintings in a series entitled, "Powers of Suggestion,"thru 2/2. Capp, 223 E. 10th (982-4444).

NINA CONOLLY—Paintings that mix images from the past and the present, thru 2/9. Art City, 439 E. 9th (420-0867).

STEFAN EINS—Works that explore evolutionary phenomena, thru 2/9. NOW, 430 E. 9th (674-3211).

DANITA GELTNER—New sculptural reliefs, thru 2/2. Artmart, 534 E. 6th (777-2177).

DENISE GREEN—New paintings, entitled "Viadotti Series," thru 2/2. M-13, 440 E. 9th (505-9016).

LEON JOHNSON—Recent paintings by a young South African artist, 1/30-3/2. Area X, 200 E. 10th (477-1177).

LEONID LERMAN—Carved wood sculptures, thru 2/2. Salvador, 216 E. 10th (228-3165).

MEREDITH LUND—Paintings that allude to classical and religious paintings, thru 2/2. Avenue B, 167 Ave. B (473-4600).

LADY MC CRADY—Expressionistic paintings in vivid colors, thru 2/2. Dash & Dash, 632 E. 11th (475-7406).

MONIKA MISSLBECK/MARGARET ROSENGREN—Recent paintings by both. Thru 2/2. 216 E. 10th (420-9109).

PAOLO POLLI—Paintings with fantastic imagery, thru 2/2. Zeus Trabia, 437 E. 9th (505-6330).

SoHo and TriBeCa

IDA APPLEBROOG—Paintings about situations from which there is no escape, thru 2/15. Feldman, 31 Mercer (226-3232).

DIKE BLAIR—Paintings on vertical glass-and-masonite panels, with imagery taken from media graphics, 19th-century paintings, and other sources, thru 2/1. Baskerville + Watson, 578 Broadway (925-1955).

PETER BOMMELS—Paintings on glass, a sculpture, and an installation, thru 2/11. Sonnabend, 420 W. Broadway (966-6160).

COLETTE—Recent works from Germany, and pieces from the past 15 years, thru 2/1. Newburg, 44 White (219-1885).

KIM CROWLEY—Carvings and constructions with a furniture motif, thru 2/14. Phoenix, 568 Broadway (226-8711).

HANNE DARBOVEN—Recent collages with photographs, thru 2/1. Castelli, 142 Greene (431-6279).

JEAN-PIERRE DERRIEN/BILL TARR—Paintings of Provence/Sculpture. Thru 2/2. 112 Greene (966-3864).

ASTRID FITZGERALD—Recent paintings and pastels, thru 2/6. Pietrasanta, 81 Franklin (219-3128).

HERMINE FORD—Abstract oil paintings and works on paper, thru 2/1. Toll, 146 Greene (431-1788).

JAMES FORD—Stone and metal sculptures with forms derived from domestic furniture, thru 2/15. Stoler, 13 White (966-5090).

DANIEL FOURNEAU—Figurative paintings and drawings with eccentric details and color, thru 2/5. Piney, 80 Varick (226-1864).

LEON GOLUB—Recent paintings, thru 2/1. Artists' Choice Museum, 394 W. Broadway (219-8031).

JEFF GOMPERTZ—Recent paintings, 2/1-26. Blum Helman Warehouse, 80 Greene (245-2888).

NADIA GOULD—Recent paintings and drawings, thru 2/1. 22 Wooster (431-6445).

MICHAEL GRAVES—"Figure in Architecture"—drawings, photographs, and models of the Portland Building and the Cincinnati Symphony Summer Pavilion, thru 2/10. Nichols, 83 Grand (226-1243).

DENISE GREEN—Paintings and drawings, 1975–1985, thru 2/12. Viafora, 568 Broadway (925-4422).

J. M. HAESSLE—Paintings and works on paper, thru 2/2. Littlejohn-Smith, 133 Greene (420-6090).

DAVID HACKER—Sculpture and drawings, thru 2/1. Plumb, 81 Greene (219-2007).

JAMES HARMON—Neon and blown glass vessels, thru 2/15. Glass Workshop, 142 Mulberry (966-1808).

RAY HOLLAND—Painted steel pieces, thru 2/8. Condeso/Lawler, 76 Greene (219-1283).

DOUGLAS HUEBLER—Recent paintings with text, thru 2/1. Castelli, 420 W. Broadway (431-5160).

WARD JACKSON—Thirty diamond-shaped drawings, from 1966–1985, thru 2/1. Herlin, 68 Thompson (431-8732).

REUBEN KADISH—A survey of sculpture and works on paper, from 1935–1985, thru 2/22. Artists' Choice Museum, 394 W. Broadway (219-8031).

TONY LABAT—Sculpture, drawings, and videos by this San Francisco artist, thru 2/1. Greenwald, 181 Mott (219-1642).

JACK LEMBECK—A retrospective of abstract paintings, thru 2/1. Meisel, 141 Prince (677-1340).

DONALD LIPSKI/MATT MULLIGAN/KIKI SMITH—Recent work by all three, thru 2/2. The Clocktower, 108 Leonard (233-1096). Thurs.-Sun. 12-6.

MATTA—Surrealist works from the '50s and '60s, thru 2/22. Totah-Stelling, 152 Wooster (475-8330).

ALLAN MC COLLUM—100 silverpoint photographs, in a series entitled, "Perpetual Photos," thru 2/8. Brown, 100 Greene (219-1060).

HELMUT MIDDENDORF—Recent paintings that are rooted in the "underground" scene of city night life, thru 2/6. Nosei, 100 Prince (431-9253).

RICHARD MOCK/ANDREW MENARD—Paintings about subjects that have no standard iconography, such as luck, surprise, and wonder/Larger-than-life-size figures made of carved styrofoam. Thru 2/1. Alexander, 59 Wooster (925-4335).

RICHARD MOCK—Selected paintings, 1975–1985, thru 2/1. Exit, 578 Broadway (966-7745).

GERALD NICHOLS—Works based on Winslow Homer's next to last painting, thru 2/1. Steinbaum,132 Greene (431-4224).

IRVING NORMAN—Paintings about the human condition, from 1965–1985; thru 2/15. Alternative Museum, 17 White (966-4444).

MICHELE OWINGS—Recent paintings, thru 2/13. R. C. Erpf, 568 Broadway (925-6160).

ED PASCHKE—Eight large confrontational portraits, thru 2/1. Kind, 136 Greene (925-1200).

MIKLOS POGANY—Paintings on paper, thru 2/1. Munroe, 415 W. Broadway (226-0040).

JEAN-PIERRE RAYNAUD—Tile reliefs, paintings, and sculpture, from 1974–1985, thru 2/22. Carpenter + Hochman, 420 W. Broadway (219-0110).

ROBERT RYMAN—An eleven-panel painting made for Kunsthalle, Basel, in 1975, titled "Vector," thru 2/1. Castelli, 420 W. Broadway (431-5160).

RICHARD SABA—Recent abstract paintings, 2/1–3/12. Milliken, 98 Prince (966-7800).

ALAN SHIELDS—New paintings and prints, thru 2/1. Cooper, 155 Wooster (674-0766).

NED SMALL—Figurative paintings and sculpture, thru 2/4. First Street, 386 W. Broadway (226-9011).

LEON POLK SMITH—Abstract paintings and drawings from the past five years, thru 3/1. DiLaurenti, 383 W. Broadway (925-5095).

SERGE SPITZER—"About Sculpture"—an installation and related drawings, thru 2/13. Brandt, 568 Broadway (431-1444).

JANA STERBAK/KRZYSZTOF WODICZKO—Steelwire sculptures of dresses, with incandescent filament wrapped around them/Photographs of architecture with images projected onto it. Thru 2/15. 49th Parallel, 420 W. Broadway (925-8349).

BABIS VEKRIS—Neo-surrealist paintings and works on paper, thru 2/1. Rosenberg, 115 Wooster (431-4838).

TREVOR WINKFIELD—Paintings with a witty, graphic style that has its roots in heraldry and 19th-century English illustration, 2/1–3/1. Thorp, 103 Prince (431-6880).

PHILIP WOFFORD—Recent large-scale oil paintings, thru 2/5. Hoffman, 429 W. Broadway (966-6676).

JEAN ZALESKI—Recent paintings of trees, 2/1–28. Starkman, 465 W. Broadway (228-3047).

Other

MARVIN ISRAEL—A retrospective of paintings by this artist, who was, at one time, art director of Harper's Bazaar, thru 2/11. Parsons, 2 W. 13th (741-8900).

RON JANOWICH—Large-scale paintings on shaped canvases, thru 2/25. Cornelius, 170 Fifth (243-7171).

LAREN STOVER—Paintings on paper inspired by a trip to Egypt, thru 2/2. Bernarducci, 17 E. 17th (206-7578).

GROUP SHOWS

Madison Avenue and Vicinity

ACA—21 E. 67th (628-2440). A commemorative exhibit to mark the 50th anniversary of the American Artists' Congress, with works by Abbott, Avery, Calder, Crawford, Holty, Strand, others; 2/1–3/1.

BERNARD—33 E. 74th (988-2050). 20th-century American and European paintings, drawings and sculpture, including works by Balthus, Beal, Csernus, Dubuffet, Paladino, others; thru 3/1.

FOURCADE—36 E. 75th (535-3980). Drawings by Abakanowicz, Chamberlain, Hesse, Morley, Rockburne, others; thru 2/8.

GALDY—19 E. 71st (517-8676). Dutch and Flemish Old Master drawings, from the 16th-17th centuries; thru 3/15.

GRAHAM—1014 Madison (535-5767). Paintings by American artists who lived in Europe between 1850 and 1930, including Anshutz, du Bois, Gay, Hunt, Murphy, others; thru 2/22.

RONIN—605 Madison (688-0188). Hiroshige's "53 Stations of the Tokaido;" "Ran"—a suite of Lithographs by Akira Kurosawa; thru 2/20.

SCHLESINGER-BOISANTE—822 Madison (734-3600). Works by Feintuch, El Hanani, Harvey, Kesselman, Nelson, Schulz, Small, Stein; thru 2/4.

STONE—48 E. 86th (988-6870). Works by Jurkiewicz, McLaughlin, Renouf; 2/1–28.

57th Street Area

FRUMKIN—50 W. 57th (757-6655). Works by Bailey, Gingerich, Gray, Janosova; thru 2/1.

GOODMAN—24 W. 57th (977-7160). Drawings by Anselmo, Broodthaers, Kiefer, Palermo, Paolini, Polke, Richter; thru 2/1.

HARBOR—24 W. 57th (307-6667). Etchings, lithographs, and engravings by 18th- and 19th-century artists, including Arms, Benton, Haden, Kent, Sloan, Whistler, others; thru 2/28.

MIDTOWN—11 E. 57th (758-1900). Land and seascape paintings by Betts, Coiner, Freedman, Lyford, Moller, Thon, others; thru 2/22.

PROTETCH—37 W. 57th (838-7436). Paintings and drawings by Haub, Janowich, Omlor, Reed, Uglow, Virtue; thru 2/1.

TILTON—24 W. 57th (247-7480). Works inspired by nature, by Condo, de Maria, Goldberg, Gorchov, Johns, Merz, Mitchell, Purdum, Snyder; thru 2/1.

East Village

BROMM—170 Ave. A (533-4233). Works by gallery artists, celebrating the gallery's 10th anniversary; thru 2/9.

CERIGO—202 Ave. A (777-2579). Photographs with the common theme of sadness, by Carey, Cunningham, Curtis, Leatherdale, Michals; 2/1–3/2.

GOOD—39 Great Jones (420-9063). "Recent Abstract Painting," with works by Dryer, Johns, Hodgkin, Lucas, Negroponte, Stephan, Taaffe; thru 2/8.

LIMBO—647 E. 9th (475-5621). Theatrical art works by Beckman, Cyphers, Patkin, Roloff, Tashjian, others; thru 2/2.

MOKOTOFF—735 E. 9th (674-4677). Works that satirize corporate life, by Cockrill/Judge Hughes, Dwyer, Longo, Rupp, others; thru 2/9.

PICTOGRAM—443 E. 9th (865-5476). Sculpture and paintings with "physical presence," by Butter, Griffin, Kahn, Miller; thru 2/2.

P.P.O.W.—216 E. 10th (477-4084). Photographic works about the process of change and dissolution, by Carbo, Cohen, Ristelhueber; thru 2/9.

PUBLIC IMAGE—177 E. 3rd (475-0699). "Natural History," with works by Cheek, Groel, Hancher, Johnson, Robbins, Sullivan, Wallower; thru 2/1.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Abstract paintings by Gold, Murray, Umlauf; thru 2/22.

ARTISTS SPACE—223 W. Broadway (226-3970). Sculpture by Harvey, Hoke, Schiff, Taho, Wurtz, Yamaguchi; thru 2/22.

BROMM—90 W. Broadway (732-6196). Works by Bidlo, Graupe-Pillard, Pinto, Scanga, Wojnarowicz, others; thru 2/1.

CROWN POINT PRESS—568 Broadway (226-5476). Etchings, monotypes, and color woodblocks of landscapes, by Clemente, Diebenkorn, Kushner, Lane, Pfaff, Rammellzee, Ruscha, Thiebaud; thru 2/8.

CUTLER—164 Mercer (219-1577). Recent works by Amar, Cvijanovic, McNamara, Winanat, others; thru 2/8.

DRAWING CENTER—137 Greene (982-5266). Recent work by eleven emerging artists; thru 2/15.

ESMAN—70 Greene (219-3044). "Outsider Art," by Darger, Finster, McCarthy, Ramirez, Wilson, Yoakum; thru 2/12.

GERMANS VAN ECK—420 W. Broadway (219-0717). Sculpture by Dawid, Finn, Lipski, Mach; thru 1/31... Sculpture "after nature," by Breivik, Fasnacht, Puryear, Richter, Roosen, Therrien, Wood; 2/1–22.

LORENCE-MONK—568 Broadway (431-3555). Works by Haynes, Marioni, Moore, Umberg, Young; thru 2/8.

SEGAL—568 Broadway (431-0010). Multi-media works by Ghiz, Hepper, Hesse, Michael, Toynton, Welz, Zempel; thru 2/5.

SHAFRAZI—163 Mercer (925-8732). Sculpture by Ahearn, Duff, Hunt, Kendrick, Otterness, Shapiro, Zadikian; thru 2/8.

WEBER—142 Greene (966-6115). "Admired Work," by Allen, Dona, Halley, Keister, Koons, others; thru 2/8.

Other

CORK—Avery Fisher Hall, Lincoln Center Plaza, Broadway and 65th. Recent abstract apintings by Cunningham, Dunn, Fortenberry, Fromme, Gold, Janowich, Muehlemann, Rinden, Westfall, Willis; thru 2/4.

FELICE—141 E. 56th (752-7567). Paintings, pastels, and drawings by Barker, Correale, Johnson, Smith, Zganiacz; thru 2/28.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Sculptures of heads by Agostini, Cairns, Hare, Patkin, Tovish, others; thru 2/14.

P.S. 1—46-01 21st St., Long Island City (718-784-2084) Wed.-Sun. 12-6. "Contemporary American Landscape," with works by Bruch, Budd, Hansell, Horn, Lobe, Matlin, Mueller, Palazollo, Provisor, Ranney, Ross, Visscher, Wagner, Weiner, Wynne; 2/2–3/23.

PHOTOGRAPHY

BERENICE ABBOTT—A new portfolio, thru 2/15. Hamilton, 19 E. 71st (744-8976).

ROBERT CAPA—Photographs from 1932-1954, thru 2/1. Nikon House, 620 Fifth (9586-3908).

CHUCK CLOSE/EMMET GOWIN—Twelve photographic maquettes that were studies for large-scale paintings, including portraits of Philip Glass, Robert Flash, Joe Zucker/Photographs of Mount St. Helens and Petra, Jordan. Thru 2/15. Pace/MacGill, 11 E. 57th (759-7999).

JOAN DUFAULT—127 Greene (533-4881). Color photographs of landscapes, thru 2/16. Pindar, 127 Greene (533-4881).

EX-VOTO—93 E. 7th (982-1169). Nude and erotic photographs from 1880 to 1960, thru 2/16.

BEATRICE HELG/GRACE KNOWLTON—20 X 24 Polaroids of surreal still-lifes/Photographs that are minimalist abstractions of architectural spaces. Thru 3/1. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1783). Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. *Photographs that satirize* commercial advertising photography by Frank Majore; Idas Y Caos: Trends in Spanish Photography, 1920–1945, thru 2/16.

ROBERT GLENN KETCHUM—Color photographs of the Hudson River and the Highlands, thru 2/1. Burden, 20 E. 23rd (475-8790).

LEDEL—168 Mercer (966-7659). Pinhole photographs by Babcock, Hackett, Renner, Sheer, Thorne-Thomsen, Wright; thru 2/28.

DOMINIQUE LYON—Photographs of children, thru 1/31. Bleecker Cinema Gallery, 144 Bleecker (473-7552).

FRANK MAJORE—Recent color photographs, thru 2/8. 303, 303 Park South (477-4917).

MARILYN MILLER—Photographs of Elvis Presley fans, thru 2/6. Puchong, 36a Third Ave. (982-1811).

CARL MYDANS—Photographs taken while on assignment for *Life*, thru 3/8. ICP/Midtown, 77 W. 45th (536-6443) Mon.-Fri. 11-6, Sat. 12-5. $1 admission.

PRAKAPAS—19 E. 71st (737-6066). Modernist photographs by Man Ray, Moholy-Nagy, Rodchenko, Steiner, Smith, others; thru 3/8.

CHANTAL REGNAULT—Photographs of New Orleans's French Quarter at night, thru 1/31. Photographics Unlimited, 43 W. 22nd (255-9678).

JOHN REUTER/STEPHEN JOHN PHLLIPS—Photographs of the nude by both, thru 2/7. Pfeifer, 568 Broadway (226-2251).

AUGUST SANDER—Photographs of Cologne from the '20s and '30s, thru 2/1. Sander, 51 Greene (219-2200).

KENNETH SNELSON—Recent panoramic photographs of Paris, thru 2/15. Zabriskie, 724 Fifth (307-7430).

SPANISH INSTITUTE—684 Park (628-0420). "Arcadian Images—The Spanish Landscape Through Pictorialist Photography," thru 2/28.

WEEGEE—Vintage prints by this famous photojournalist, taken between 1935–1950, thru 2/22. Miller, 38 E. 57th (319-1800).

WILLIAM WEGMAN—Altered photographs, thru 2/1. Wolf, 30 W. 57th (586-8432).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th (924-0077).1/31, 2/1 at 11 p.m.: Mark Anderson in "Small World." $7.

P.S. 122—150 First Ave. (477-5288). 1/31–2/2 at 9: Channel Z. $6. 2/2 at 4: "Hothouse" improvisation. $4.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . .Masterpieces of the American West; thru 2/16 . . . "Brazilian Princess," The World's Largest Cut Gem.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . .Hidden Heritage: Afro-American Art, 1800–1950; thru 3/9.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb . . . Black and White Photography: Recent Acquisitions form the Brooklyn Museum Collection; thru 2/17 . . .From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14 . . . Three Paintings for One Wall by Charles Clough; thru 2/17 . . . Second Drawing National; thru 4/14.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.–Fri. 10–5, Sat. 11–5, Sun. 12–5. $2:50, seniors and students $1:50. GURO Art of the Ivory Coast; *thru* 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23 . . . Advertising America; thru 3/9 . . .Memphis/Milano; thru 4/13.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. The Healing Arts in Early America; thru 6/20.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; thru 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Transformations in Sculpture: Four Decades of American and European Art; thru 2/16 . . .Recent Acquisitions; thru 3/9.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes . . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8, (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905–1945; thru 2/2 . . . Jews of India; thru 2/16 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/16 . . .The Holocaust by George Segal.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/1 . . . Mimbres Pottery: Ancient Art of the American Southwest; thru 2/2 . . . Keynotes: Two Centuries of Piano Design; thru 2/23 . . . Andre Kertesz: Of Paris and New York; thru 2/23 . . . Eighteenth-Century American Furniture: The Late Colonial Period; thru 3/5 . . . Costumes of Royal India; thru 8/31. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. The Golden Age of British Photography, 1839–1900; thru 2/2 . . .The Apocalypse: 950–1800; 1/30–4/13.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4 . . . Mira! The Canadian Club Hispanic Art Exhibition; thru 1/30.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. Ape to Zebra: A Menagerie of New Mexican Wood Carvings; thru 2/16 . . . An Art of Deception: American Wildfowl Decoys; thru 2/16 . . . Children in Red by Ammi Phillips; thru 2/16.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Jazz on Television; thru 1/30 . . . Mobil & Masterpiece Theatre: 15 Years of Excellence; thru 4/4.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Daily 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 2/16 . . . Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish) Variants; thru 3/11 . . . Bill Jensen: First Etchings; thru 3/4 . . .Contemporary Works from the Collection; thru 4/1.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17 . . .Stuart Davis' New York; thru 3/16.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Collection for a King: Old Master Paintings from the Dulwich Picture Gallery; thru 2/15.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Choices: Making an Art of Everyday Life; 2/1–3/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . The Great Fire of 1835: Sesquicentennial Anniversary; thru 3/2 . . . Niagara: Two Centuries of Changing Attitudes, 1697–1901; thru 4/27.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . .Landmarks in English Literature; 4/16 . . .Tales of Japan: Scrolls and Prints; 2/1–3/25. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. A Lover and His Lass; thru 2/22

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. The Real Big Picture; thru 3/19 . . .Color Field Paintings by Phil Sims; thru 3/16 . . . New York City Work and Working; *thru* 3/16.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1, students and seniors 50¢. Ukrainian Folk Costumes . . . To Preserve a Heritage: The Story of the Ukranian Immigration in the United States.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2 . . . George Sugarman: Painted Wood Sculpture; thru 2/9. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Photography of Imogen Cunningham: A Centennial Selection; thru 1/30.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 1/29 at 10: Fine Chinese Export Porcelain, Paintings, and Works of Art. On view from 1/25. **East,** 219 E. 67th St. (606-0400). 1/29 at 10: English and Continental Pottery and Porcelain. On view from 1/25. 2/4 at 10: Furniture, Paintings, Decorative Objects and Antiquities. On view from 2/1.

DOYLE—175 E. 87th St. (427-2730). Next sale 2/5 at 10: Fine English and Continental Furniture, Decorations and Paintings, including French Empire, Provincial and English Regency Furniture, Porcelain, Silver and Rugs. On view from 2/1.

PHILLIPS—406 E. 79th St. (570-4830). 2/1 at 10:30: English and Continental Furniture, Decorations, Works of Art, and Oriental Rugs. On view from 1/25.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/29 at 10:15 & 2: Sotheby's Arcade Auctions. On view from 1/25. 1/30 at 2, 1/31,2/1 at 10:15 & 2: Fine Americana. On view from 1/25. 1/31 at 2: The Cornelius C. Moore Collection of Early American Silver. On view from 1/25.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, January 29

RUDOLF SERKIN, pianist. Works by Mozart, Beethoven, and Schubert. Carnegie Hall at 8. $14–$25.

FINE ARTS QUARTET, with violist Shlomo Mintz. Haydn's String Quartet in D, "Lark"; Shostakovich's String Quartet No. 8; Brahms's String Quintet No. 2. 92nd Street Y at 8. $7.50–$10.

JAMES BROWN, with Evelyn "Champagne" King. Radio City Music Hall at 8. $20, $22.50.

NATIONAL CHORALE SOLOISTS, Martin Josman conductor; vocal and instrumental musicians. "Mozart and Friends": Mozart, J.C. Bach, Beethoven, Haydn, J.M. Haydn. Merkin Concert Hall at 8. $12, $18.

GROUP FOR CONTEMPORARY MUSIC—Luening 85th-birthday tribute. Music by Luening, Thorne, Martino. Carnegie Recital Hall at 8. $8.

FOCUS!—Juilliard School festival, "A Golden Age: The New Music, 1918–1933." Juilliard Chamber Orchestra and Contemporary Music Ensemble, Paul Zukofsky conductor. Varese's *Hyperprism*; Satie's *Relache* (composed for Rene Clair's film *Entr'acte*, which will be screened); Rudhyar's *To the Real* (U.S. premiere); Walton's *Facade*. Juilliard Theater, 144 W. 66th St. (874-7515), at 8. Free (874-7515 or 874-0465).

"ISLANDS," a "music piece" with separate groups or "islands" of musicians playing the music of Steven Antonelli and Perkin Barnes. La Mama E.T.C., 74A E. 4th St. (475-7710), at 9, through 2/2. $8.

STRANGE MUTATIONS—Festival of international new music. The Kitchen, 512 W. 19th St. (255-5793). At 8: Vocalist Shelly Hirsch. At 8:45: Tazartes Ghedahlia, a one-man ensemble. $7, in advance $6.

DENNIS CHINELLI, guitarist-lutenist/**JANET FRIEDMAN-CHINELLI,** soprano. Music by Campian, Brambilla, Sor, others. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

JOSEPH JARMAN, woodwinds, with cellist Akua Dixon Turre; Thurman Barker on marimba, glockenspiel, and windchimes; and a harpist to be named. Recent works by Mr. Jarman. Alternative Museum, 17 White St. (966-4444), at 8. $8.

FRANCIS HEILBUT, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

CHUCK FOLDS, pianist/**AL HALL,** bass. Jazz. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

SOPHIE KLAVEL, harpist. St. Bartholomew's Church, Park Ave. at 50th St., at 12:10. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

JUDITH OTTEN, soprano/**JAMES HAMLIN,** trumpeter, with pianist Max Lifchitz. Purcell, Bach, Melani, Plog, Lifchitz, and the world premiere of Lawrence Kramer's *The Stillness in the Air,* to poems of Emily Dickinson. Chapel of the First Unitarian Church, Monroe and Pierrepont Sts., Brooklyn (787-0517), at 8. $5.

Thursday, January 30

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor. Brahms's Variations on a Theme by Haydn; Martinu's Symphony No. 4; Stravinsky's *Baiser de la Fee* Suite; Berlioz's *Damnation of Faust,* excerpts. Avery Fisher Hall at 8. $6–$30.

PHILHARMONIA HUNGARICA, Andre Bernard conductor and trumpeter. Haydn's Trumpet Concerto in E-flat; Schubert's Symphony No. 8, "Unfinished"; Bartok's Concerto for Orchestra. Carnegie Hall at 8. $10–$17.50.

FREDELL LACK, violinist, with pianist Albert Hirsh. Works by Corelli, Brahms, Ravel, Suk. Merkin Concert Hall at 8. $8.

JEFFREY SOLOW, cellist, with pianist Doris Stevenson. Works by Haydn-Piatigorsky, Bach, Schumann, Shostakovich, Tchaikovsky. Carnegie Recital Hall at 8. $8.50.

FOCUS!— See 1/29. Tonight's program: Music by Juilliard composition students Richard Danielpour, Daron Aric Hagen, Christopher James, Martin Matalon.

DAVID LOPATO AND MUSICIANS—Premiere of Lopato's *Gending for a Spirit Rising*, for saxophone, violin, glockenspiel, vibraphone, marimba, et al. Greenwich House, 27 Barrow St. (242-4140), at 8. $8.

"ISLANDS"—See 1/29.

STRANGE MUTATIONS—See 1/29. Tonight's programs: At 8, Hugo Largo, a post-punk band. At 9, Holger Hiller & Group.

DOWNTOWN CHAMBER PLAYERS, Mimi-Stern Wolfe conductor. Stravinsky's *A Soldier's Tale.* St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

WARREN CHIASSON, vibraphonist, and jazz ensemble. Olympic Tower, Fifth Ave. at 51st St., at 5:30. Free.

ROBERT TRENTHAM, vocalist. Lincoln Center Library at 4. Free.

BARGEMUSIC—Violist Toby Appel, violinist Ik-Hwan Bae, cellist Fred Sherry, guitarist David Starobin. Paganini, Sor, Beethoven. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10.

JOHN TRUJILLO, trumpeter/**CLIFFORD HAYNES,** trombonist. Works by Stravinsky, Ibert, Larsen, Hindemith, Martini. Riverdale YM-YWHA, 6625 Arlington Ave., Bronx, at 8. $5.

Friday, January 31

NEW YORK PHILHARMONIC—See 1/30.

DA CAPO CHAMBER PLAYERS, with percussionist Daniel Druckman. Tower, Ran, Zwilich, Sollberger, Brehm, Chaitkin (premiere). Carnegie Recital Hall at 8. $9.

PIA ZADORA, with Johnny Yune, Vincent Falcone, and an orchestra. Carnegie Hall at 8. $15–$22.50.

A SCHUBERT BIRTHDAY CELEBRATION—A "Schubertiad," with chamber and choral works and lieder, performed by several vocal and instrumental artists. Symphony Space at 8. $5.

ORCHESTRA OF ST. LUKE'S, Leon Fleisher conductor; pianist Mieczyslaw Horszowski. Mozart's Piano Concerto No. 20; Stravinsky's *Pulcinella*; Mendelssohn's Symphony No. 3, "Scottish." Metropolitan Museum at 8. $17.

FOCUS!—See 1/29. Tonight's program: The Juilliard Orchestra, Michael Charry conductor. Cowell's *Synchrony*; Stravinsky's Violin Concerto; Schoenberg's Variations for Orchestra: Suite from Shostakovich's *The Golden Age.* Alice Tully Hall at 8. Free.

"ISLANDS"—See 1/29.

CHRISTINE SCHADEBERG, soprano, with New CallIope Singers, Peter Schubert conductor. Works by Columbia composers Dowdle, Lependorf, Martin, McClelland, Schechter, Scott. McMillin Theater, Columbia U., Broadway and 116th St., at 8. Free.

ANATOLE GERASIMOV, composer, with pianist Vladimir Horunzhy, bassist Leo Travesa, percussionist Steve Thornton, drummer Ricky Sebastian. Original compositions. Museum of Contemporary Hispanic Art, 584 Broadway, at 8. $10.

MANNES TRIO—Haydn, Beethoven, Brahms. Mannes College, 150 W. 85th St. (580-0210), at 8. Free.

STRANGE MUTATIONS —See 1/29. Tonight: At 8, Harry de Witt. At 9, Holger Hiller & Group.

MOBI—Pianist Myra Melford, flutist Marion Brandis, pianist Larry Karush. The Arts at St. Ann's, St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $5.

TOWN HOUSE ON THE RIVER—N.Y.C. Friends of *Clearwater* benefit, with singer-songwriter David Massengill. $8 (718-996-3154 for information).

Saturday, February 1

Y CHAMBER SYMPHONY GOES BAROQUE, Gerard Schwarz conductor; MIchala Petri, recorder, and the Y Chamber Symphony Chorale. Vivaldi's Concerto for Four Violins and Concerto in a for Sopranino Recorder and Strings; Heberle's Concerto in G for Recorder and Strings; Handel's *Dixit Dominus.* 92nd Street Y at 8. $15–$20.

NEW YORK PHILHARMONIC—See 1/30.

MARY ELIZABETH POORE, soprano, with pianist Benton Hess. Music by Gasparini, Handel, Rossini, Poulenc, Dvorak, others. Merkin Concert Hall at 8. $8.

HILDEGARDE—Carnegie Hall at 8. $15–$25.

EMERSON STRING QUARTET—Haydn's Quartet in B-flat, Op. 103; Mozart's, in D, K. 575; Schubert's, in G, D. 887. Metropolitan Museum at 8. $12.

MICHAEL CEDRIC SMITH, guitarist. Works of Mudarra, Mertz, Christopher, Sor, others. Carnegie Recital Hall at 8:30. $8.

ALEXANDER MESHIBOVSKY, violinist. Tribute to Jascha Heifetz. Carnegie Recital Hall at 5:30.

TRIBUTE TO JIMMY LYONS, jazz saxophonist. New Jazz at the Public; two different programs. Public Theater, 425 Lafayette St. (598-7150), at 8 and 10:30. Each, $10.

LEON REDBONE—Beacon Theater, Broadway and 74th St. (787-1477), at 8 (sold out) and 11 p.m. $15, $17.50.

MUSIC FROM JAPAN CHAMBER ENSEMBLE—American premieres by Yamauchi, Fukushi, Fujita, Hirayoshi, Masumoto. Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 276), at 8. $10.

TRIBUTE TO OYA AND YEMANJA—Milton Cardona, Eya Arania Ensemble, Ligia Barreto and Roots of Brazil.

Appearing thru March 1st

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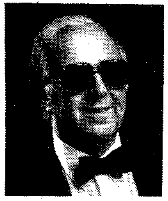

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DOWNTOWN CHAMBER & OPERA PLAYERS—"Eagerly Igor, or Strictly Stravinsky." Staged performances of *Ragtime, Renard, A Soldier's Tale, Pribaoutki.* Emau-El Midtown Y, 344 E. 14th St. (673-2207), at 8. $8.

VOICES OF THE AMERICAS—"The Gospel Tradition," with the Fairfield Four, the Mt. Zion Pentecostal Young People's Choir, the Faithful Harmonizers. Washington Square Church, 135 W. 4th St. (362-0290), at 8. $10.

SERGEI MATUSEWITCH, accordionist. Lincoln Center Library at 2:30. Free.

"ISLANDS" —See 1/29.

STRANGE MUTATIONS—See 1/29. Tonight at 8: The Apartheid Concert, Black Rock Coalition Big Band.

NICHOLAS UNDERHILL, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

YEFIM BRONFMAN, pianist/**JOSEPH SWENSEN,** violinist/**SCOTT NICKRENZ,** violist/**LAURENCE LESSER,** cellist. Handel-Halvorsen, Shostakovich, Brahms. Brooklyn Academy, 30 Lafayette Ave. (718-636-4100), at 8:30. $9.

OMNI ENSEMBLE, David Wechsler director. Ives, Ravel, Czerny. Brooklyn Conservatory of Music, 140-26 Franklin Ave., Flushing (718-461-8910), at 8. $6.

FRED SHERRY, cellist/**ROLF SCHULTE,** violinist/**ALAN FEINBERG,** pianist. New Music Festival; world premieres, other works, by Davidovsky, Eissler, Dembsky. The Arts at St. Ann's, St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $10.

Sunday, February 2

AMERICAN SYMPHONY ORCHESTRA, John Mauceri conductor; Gary Bachlund, Eric Halfvarson, Gail Gilmore, singers. Act II of Wagner's *Parsifal*; Sibelius's Symphony No. 7. Carnegie Hall at 3. $8.50–$24.

JESSYE NORMAN, soprano, with pianist James Levine. Metropolitan Opera House at 5. $7.50.

MONTSERRAT CABALLE, soprano/**MARILYN HORNE,** mezzo-soprano; New York City Opera Orchestra, Nicola Rescigno conductor. Avery Fisher Hall at 7:30. $20–$50.

KATHLEEN BATTLE, soprano, with pianist Lawrence Skrobacs. Alice Tully Hall at 3. Sold out.

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; violinist Syoko Aki, Michala Petri on recorder. Works by Corelli, Tartini, Vivaldi, Heberle. 92nd Street Y at 3. $11–$15.

MIRIAM BRICKMAN, pianist-actress, with clarinetist Naomi Drucker, violinist Shem Guibbory, mezzo-soprano Isabelle Ganz, artist David Brickman. Works by Senator, Persichetti, Ravel, Lifchitz, Bartok. Carnegie Recital Hall at 2. $10.

SCOTT JACKSON WILEY, guitarist. Works by Bach, Scarlatti, Villa-Lobos, others. Carnegie Recital Hall at 8:30. $8.

JOSE FELICIANO, singer. Beacon Theater, Broadway and 74th St. (787-1477), at 3. $17.50, $20.

LANNY PAYKIN, cellist, with pianist Mary Belanger. Frescobaldi, Beethoven, Stravinsky, Grieg. Carnegie Recital Hall at 5:30. $8.

STEVEN NOVACEK AND GARY BISSIRI, guitar duo (N.Y. debut). Works by Purcell, Lawes, Dowland, Schubert, others. Merkin Concert Hall at 8. $8.

RACHMANINOFF TRIO—Works by Beethoven, Shostakovich, E. Richmond (premiere), Villa-Lobos. Merkin Concert Hall at 3. $8.

CLAUDE FRANK, pianist/**RIDGE STRING QUARTET**—Haydn's Sonatas No. 52, 37, and 6; Haydn Quartets Op. 9, No. 5, and Op. 17, No. 5. New School, 66 W. 12th St. (741-5689), at 2. $5.

WAVERLY CONSORT—Town Hall at 2. If still available, $4–$6 at the door.

SHARON LEVIN, flutist/**KAREN STERN,** harpist. Works by C.P.E. Bach, Saint-Saens, Persichetti, Faure, Ingelbrecht. Ann Goodman Recital Hall, 129 W. 67th St. (362-8719), at 3. $5.

JUNKO HANDA, biwa soloist, with Reiko Kamata and Akikazu Nakamura on koto and shakuhachi. Asia Society, 725 Park Ave. at 70th St. (288-6400, ext. 276), at 5. $10.

GARY STEIGERWALT, pianist/**DANA MULLER,** pianist. Mozart, Debussy, Poulenc. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 3. $4.

TUNG KWONG-KWONG, pianist, with **SIN-TUNG CHIU,** violinist, **SANDO XIA,** violinist, **RAPHAEL HILLYER,** violist, **YONG-ZI MA,** cellist. Works by Schubert, Kodaly, Schumann. Pace U. Schimmel Center, Spruce St. across from City Hall (488-1715), at 3. $5.

JAN ROSEMOND, flutist, with pianist Douglas Side, tuba player Howard Johnson. Music by Scott Joplin from the ragtime era. American Museum of Natural History, C.P.W. and 79th St. (873-1300), at 2 and 4. Free with museum admission.

"ISLANDS"—See 1/29.

DOWNTOWN CHAMBER & OPERA PLAYERS—See 2/1.

THE ART OF THE CANTOR—Cantors Robert Abelson and Israel Goldstein, with a look at this music through history. Hebrew Union College-Jewish Institute of Religion, 1 W. 4th St. (674-5300), at 3. Free.

THE CATERED CABARET, Westbeth performers "and friends." Songs by Weill, Porter, American folk songs, and a musical satire, "Don't Smash My Rose-Colored Glasses" by Tice and Broughton. Riverwest Theater, 155 Bank St. (243-0259), at 7. $6.

YEFIM BRONFMAN, others. See 2/1. Today at 2.

MICHAEL OELBAUM, pianist. Bach's "Goldberg" Variations, other works. Wave Hill, W. 252nd St. and Indpendence Ave., Bronx (549-3200), at 3. $8.

BARGEMUSIC—See 1/30. Today at 4.

VALERIE QUINLAN, violinist. Brooklyn Museum, Eastern Pkwy., at 1:30. Free.

GIUSEPPE NAIT, tenor/**JULIE MILLER,** soprano, with pianist Horacio Rogner. Arias, duets, Neapolitan songs, Argentinean tangos. Regina Hall, 65th St. and Twelfth Ave., Brooklyn, at 4. $2.

OMNI ENSEMBLE—See 2/1 for program. Today, at 58 Seventh Ave., Brooklyn (718-622-3300), at 3.

CONCERTS IN CHURCH SPACES—The Broadway Bach Ensemble, with soprano Judith Otten, trumpeter James Hamlin, pianist Stanley Sisskin. Mozart's Piano Concerto No. 20; Handel's *Royal Fireworks Music*; A. Scarlatti's cantata *Su le Sponde del Tebro.* **Advent Lutheran,** Broadway and 93rd St., at 3. Free . . . Sequentia, in a Music Before 1800 program: "Der Wanderer," music of the 12th–14th-century German poet-musicians. **Corpus Christi,** 121st St. east of Broadway, at 3. $8 . . . New York Concertino Ensemble. Mozart's Divertimento No. 11; Flute Quartet No. 1; Symphony Concertante No. 2. **French Church,** 126 W. 16th St., at 4. $9, in advance $8 . . . Chelsea Chamber Ensemble. Poulenc, Prokofiev, Saint-Saens, Schumann, and the N.Y. premiere of Joseph Fennimore's *Calentura de Teresa.* **Madison Avenue Presbyterian,** 73rd, at 4. $5 donation . . . New Philharmonia of Riverside, George Rothman conductor. Carter's *Elegy*; Respighi's *Ancient Airs and Dances*; Mozart's *Eine Kleine Nachtmusik,* K. 525; Stravinsky's *Apollon Musagete.* Assembly Hall, **Riverside,** the Drive at 122nd St., at 4. Free . . . Harpsichordist Gerald Ranck. Bach's *Well-Tempered Clavichord,* Book I. **St. John the Divine,** 112th St. and Amsterdam Ave., at 3:30. Free.

Monday, February 3

MUSIC FROM JAPAN CHAMBER ENSEMBLE, Paul Zukofsky conductor; the Gregg Smith Singers, and joruri artist Sakitayu Toyotake. Premieres of works by Fujieda, Hattori, Nishimura, Hiraishi, Ikebe. Alice Tully Hall at 8. $15.

NEIL RUTMAN, pianist. Debussy, Beethoven, Mamiya, Schubert. Carnegie Recital Hall at 8. $8.

AESUN AHN, pianist. Mozart, Beethoven, Ravel, Schubert, Chopin. Merkin Concert Hall at 8. $10.

QUEENS COLLEGE CONTEMPORARY PLAYERS, Ralph Shapey conductor; soprano Elsa Charlston. Shapey's *Song of Songs #1* (N.Y. premiere); Thorne's *The Great Silences* (N.Y. premiere); Dallapiccola's *Commiato*; Webern's Concerto Op. 24. Symphony Space at 8. $8.

DOROTHY HAPPEL, violinist/**SUSANNA NASON,** pianist. Mozart-Kreisler, Faure, Schumann, Debussy-Heifetz, Gershwin-Heifetz, Kreisler. Second Presbyterian Church, 6 W. 96th St. (749-1700), at 8. $5 donation.

NANCY WILSON, Baroque-violinist/**JAMES RICHMAN,** harpsichordist. Marini, Vitali, others. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

Tuesday, February 4

NEW YORK PHILHARMONIC—See 1/30.

JAMES TOCCO, pianist. Works of Bach, Liszt, Busoni.

Alice Tully Hall at 8. Benefit the Busoni Foundation. $7.50–$12.50.

CHARLES LIBOVE, violinist/**NINA LUGOVOY,** pianist, with cellist Charles McCracken, violist Lamar Alsop. Hoddinutt (U.S. premiere), Hindemith, Smetana, Faure. Merkin Concert Hall at 8. $7.50.

MIKLOS PERENYI, cellist (U.S. recital debut), with pianist Ferenc Rados. Stravinsky, Bach, Bartok, Brahms. 92nd Street Y at 8. $7.50–$10.

DAVID BILGER, trumpeter (N.Y. debut), with pianist James Winn, harpsichordist Edward Brewer, trumpeter Edward Carroll, and an ensemble conducted by Mark Gould. Albinoni, Pezel, Hindemith, Jolivet, Powell (world premiere), Enesco. Carnegie Recital Hall at 8. $7.

NEW YORK NEW MUSIC ENSEMBLE, Robert Black conductor; actor-vocalist Helen-Jean Arthur, puppeteer Judy Caden. Works by Finnissey (American premiere), Druckman, Stockhausen (American premiere, selections). Pre-concert discussion at 7:15, with composer Stanley Silverman and writer Carl Schorske. Symphony Space at 8. $9.

ILTON WJUNISKI, harpsichordist. Works of Frescobaldi, Mucillo, Prado, Marcello, Rameau. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

RICHARD GOLDSMITH, clarinetist, and the Carnegie Chamber Players. Schumann, Martino, Brahms. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

ALISON DEANE, pianist/**RICHARD LOCKER,** cellist. Music for Black-History Month, by Dett, Walker, Still. Trinity Church, Broadway at Wall St., at 12:45. Free.

BRENDA FITCH FAIRADAY, soprano/**MARGARET SINGER,** pianist. Songs by Hindemith. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6 donation.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. 1/27 at 8: Mussorgsky's *Khovanshchina*, Jarvi conducting; Rom, Mineva, Ochman, Popov, Monk, Haugland, Talvela, Velis. 1/28 at 8: Gounod's *Romeo et Juliette*, Cambreling conducting; Malfitano, Shicoff, Schexnayder, Plishka. 1/29 at 8: Mozart's *Idomeneo*, Tate conducting; with Zoghby, Vaness, von Stade, Lewis, J. Alexander. 1/30 at 8: Gershwin's *Porgy and Bess*, Levine conducting; Baskerville, Bradley, Tyler, Smartt, Williams, Baker, Arnold. 1/31 at 8: *Romeo et Juliette*; same as 1/28, except Hartman for Schexnayder. 2/1 at 1:30: *Khovanshchina*; same as 1/27, except Dernesch for Mineva (WQXR). 2/1 at 8: *Idomeneo*; same as 1/29, except Rendall for Lewis. 2/3 at 8: Met premiere of Handel's *Samson*; production by Elijah Moshinsky, sets and costumes by Timothy O'Brien (debut); Rudel conducting; Mitchell, Vaness, Sarah Walker (debut), Vickers, Macurdy, Plishka. 2/4 at 8: *Idomeneo*.

Other

THERESE/LE PORTRAIT DE MANON, by Massenet. Double bill, by Bel Canto Opera, Johannes Somary conductor. Joan of Arc School Theater, 154 W. 93rd St. (279-4200). 2/1, 8 at 8; 2/9 at 3. $15.

CAPRICCIO, by Richard Strauss. Concert performance, conducted by Jeffrey Tate. Felicity Lott, Evelyn Lear, Reri Grist, Thomas Stewart, Jerry Hadley, Richard Stilwell, Chris Merritt, William Wildermann, Hugues Cuenod, Walton Gronroos; the Orchestra of St. Luke's. Carnegie Hall, 1/28 at 7:30. $12–$50.

DON PASQUALE, by Donizetti. English version, by Brooklyn Lyric Opera's Opera Stage. Holy Name Auditorium, Amsterdam Ave. and 96th St. (718-837-1176). 2/2 at 3; 1/30, 2/6 at 7:30. $5.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 2/1 at 8. $16.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through February 23. Tickets $4–$38. 1/28 at 8: *Donizetti Variations, Slaughter on Tenth Avenue, Tchaikovsky Piano Concerto.* 1/29 at 8: *Allegro Brillante, In Memory of . . . , Gounod Symphony.* 1/30, 31 at 8: *A Midsummer Night's Dream.* 2/1 at 2: *Donizetti Variations, In Memory of . . . , Gershwin Concerto.* 2/1 at 8: *Rossini Quartets, Valse Triste, Eight More, Tchaikovsky Piano Concerto.* 2/2 at 1: Family Matinee performance, "Broadway to Ballet and Back," to benefit the company's Education Department, with a party to follow; $75, children $45 (870-5585). 2/2 at 7: *Monumentum/Movements, Davidsbundlertanze, Tchaikovsky Piano Concerto No. 2.*

Sadler's Wells Royal Ballet

BROOKLYN ACADEMY OF MUSIC, 30 Lafayette Ave. (718-636-4100). February 4–9. Tues., Thurs., and Sat. matinee, $10–$25; Wed., Fri., Sat. evening, and Sun. matinee, $15–$30. 2/5, Gala Benefit; $300–$500 (718-636-4106). 2/4, 5 at 7; 2/8 at 2 and 8, 2/9 at 2: *The Sleeping Beauty,* N.Y. premiere of production by Peter Wright. 2/6, 7 at 8: *Flowers of the Forest, Petrushka, Choros,* all N.Y. premieres.

Lucinda Childs Dance Company

JOYCE THEATER—January 28–February 9. World premiere of "Portraits in Reflection," music by Galasso, Nyman, Shawn, Swados, and set by Mapplethorpe—1/28 at 7:30; 1/29, 30, 31, 2/6, 7, 8, at 8; 2/9 at 2 and 7:30. Second program: "Dance #1," "Field Dances" #1, #2—2/1, 4, 5 at 8; 2/2 at 2 and 7:30. $20.

The American Dancemachine

CITY CENTER THEATER—February 4–16. Tickets $17–$27. Works from the repertory of Lee Theodore's The American Dancemachine, with Dick Cavett as host. Tues.–Fri. at 8, Sat. at 2 and 8; Sun. at 3. 2/4 at 7:30, benefit, with special guests Agnes de Mille, Patricia Birch, others; $17–$150.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Theatre Mask Ensemble** (N.Y. debut), dance and mime. 1/29, 31 at 8; 2/1, 2 at 2 . . . **Dances by Judith Garay,** with two premiere works, others from repertory. 1/30, 2/1, 2 at 8.

Other

ATLANTA BALLET—"Return Trip Tango" (N.Y. premiere), "Intermezzo;" "Concerto Barocco," "Wingborne." Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 2/1, at 8; 2/2 at 2. $8–$16.

BALLET FOR THE YOUNG AT HEART—Neubert Ballet Company/The Children's Ballet Theatre. At the new dance stage, Carnegie Hall, Studio 819, Seventh Ave. near 57th St. (246-3166). 2/2, 9 at 3. $8.

BRYAN HAYES & DANCERS—Three new dances. 541 Broadway (228-4655). 1/31–2/3 at 8:30. $6.

CATLIN COBB—Premiere of her "90 Shoes and the Way of Desire." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/4, 11, 18, 25 at 8. $7.

MANUEL ALUM DANCE COMPANY—Premiere of Alum's "Secret Services." St. Mark's Church, Second Ave. at 10th St. (925-5947). 1/30–2/2 at 8. $8.

MARK TAYLOR AND FRIENDS—Two N.Y. premieres. Nikolais/Louis DanceSpace, 33 E. 18th St. (718-788-0529). 1/31, 2/1 at 8; 1/2 at 3. $8.

MELANIE SLATER/SILVIA MARINARI—A shared evening. Hirabayashi Dance Theater, 330 Broome St. (924-3957). 1/31, 2/1 at 8; 2/2 at 7. $6.

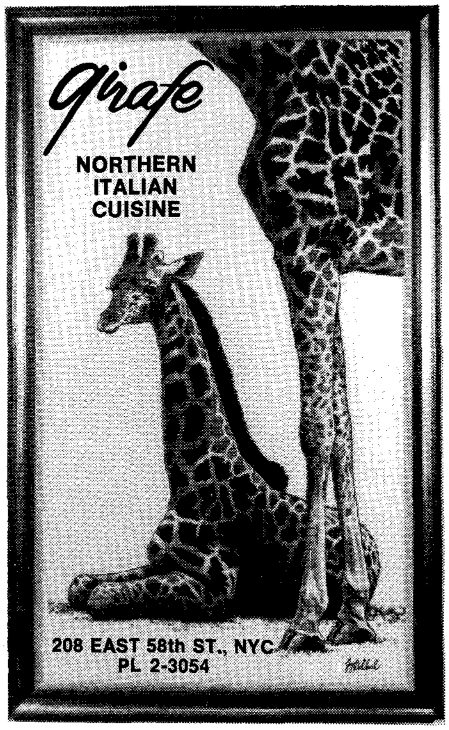
NIKOLAIS DANCE THEATRE—Two premieres. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 2/1 at 8:30. $12–$15.

ONE NIGHT STAND #5—Choreographers showcase. Merce Cunningham Studio, 55 Bethune St. (924-0077). 1/30, 31, 2/1 at 9. $7.

PAUL TAYLOR DANCE COMPANY—"Mercuric Tidings," "Runes," "From Sea to Shining Sea." Lehman Center, Bedford Park Blvd. West, Bronx (960-8833). 2/1 at 8. $10–$14.

STEPHANIE SKURA—Premiere of "Travelog," a dance/video collaboration with Moyemont and Boccino. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 1/30, 31, 2/1, 2/5–8 at 8; 2/2, 9 at 3. $7.

SUSAN OSBERG'S WORKWITH DANCERS COMPANY—A dance performance combined with poetry and Winston Roeth's art installation. St. Peter's Church, Lexington Ave. and 54th St. (925-0991). 2/1 at 8. $7.



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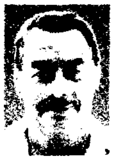
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OTHER EVENTS

LET THEM ENTERTAIN YOU—This week's headliner has to be **Bill Cosby at Radio City Music Hall,** but unless your tickets are safely in your pocket, you're probably out of luck. The first scheduled dates, 1/31, 2/1 and 2, sold out right away, and a few more were added: 2/7, 8 at 8 and 2/9 at 3 and 8. Everybody, it seems, wants to spend time with TV's favorite MD—even though Cosby insists Dr. Huxtable will be busy elsewhere. There may be some tickets left, but don't count on it: $25–$35 . . . **A Cabaret Concert for Jan Wallman,** 2/3 at 8 at Carnegie Hall, will bring together people like Margaret Whiting and Dick Cavett, Kaye Ballard and Linda Lavin, Judy Kreston and Tom Cottle, Joan Rivers and many more, to honor the club owner who, at her old Duplex in the Village and more recently at Jan Wallman's Restaurant, has given early stage space to most of them, as well as to Barbra Streisand and Woody Allen. The show's subtitle, "What Goes Around Comes Around," says it all; proceeds will help Wallman, whose rent has just doubled again, keep a club going somewhere, somehow. $15–$100 (247-7800) . . . 1/29 at 6:30, the first of a new series of **Selected Shorts, a Celebration of the Short Story** begins at Symphony Space, Broadway at 95th St. (864-5400). For the opener, writers are Tolstoy, Schwartz, Welty, and Cheever; respective readers, Tony Randall, David Margulies, Brenda Currin, and Barbara Barrie. 2/5, the lineup will be hosted by Lore Segal, whose story "Burglars in the Flesh" will be read by Joanna Gleason; Fritz Weaver will read a Gabriel Garcia Marquez work, and Geraldine Fitzgerald, a Grimm tale. There are ten such programs planned through May 28, some with themes, like "Entanglements" and "Growing Up." A brochure lists them all; each program, $5, $2.50 for students and seniors, with a wine bar open from 5:45 . . . **Celebrate Brooklyn**'s winter vaudeville season in Prospect Park Picnic House opens 2/2, with Danitra Vance and the Mell-O White Boys, and other happy-making folks on following Sundays at 3. Admission is $5, at Prospect Park West and Fifth St. Actor-writer Eric Bogosian will turn up 2/23 (John Simon's Theater column in this issue, page 56, tells you what Bogosian is up to) . . . If your favorite **Masterpiece Theatre** series was *Upstairs, Downstairs*—and you are not alone—you'll have to wait until mid-March to see selected episodes, but if *The Golden Bowl, Therese Raquin,* or *The Six Wives of Henry VIII* was your particular fancy, then hurry over to the Museum of Broadcasting, 1 E. 53rd St., for earlier screenings of these, and to pick up a schedule for "15 Years of Excellence," a retrospective on this Mobil-sponsored British series continuing through 4/4. Lots of viewing riches here, and weekday 9–5'ers will be glad to see that on Sat. there are marathon screenings at noon. 2/1, for instance, it's Francesca Annis in *Madame Bovary.* Admission, $5.

THE WINTER ANTIQUES SHOW—At the Seventh Regiment Armory, Park Ave. and 67th St., through 2/2. More than 70 dealers from New York, New England, Pennsylvania, and a few Eastern Seaboard states are ensconced in the vast main space of the landmark armory, with their exhibits of furniture and jewelry, paintings and glassware, porcelain and pewter, tapestries and armor. This year's special-attraction exhibit: "The Art of Play: Nineteenth-Century American Toys"—tin, wood, and cast-iron artifacts never before seen together, chosen by Sandra Brant and displayed by designer Gene Moore. And be sure to note the scheduled symposia. Daily 11 a.m.–9 p.m., Sun. 1–6; admission, $7, and proceeds benefit the East Side House Settlement in the Bronx (665-5250).

MORE ANNUAL ARRIVALS—The Greater New York International Automobile Show is at the Coliseum on Columbus Circle through 2/2, with over 800 of the newest, most innovative models on hand, coming from all over the U.S., Yugoslavia, and points between. Experts, trend-spotters, interested buyers, and just plain fans will have plenty to look at—antiques and classics, stretch limos, four-wheel-drive, customized, and many other varieties. Daily 11 a.m.–10:30 p.m.; Sun. 10–8; $6, children under 12 $3 . . . Olympic gold-medalist Robin Cousins and the 1984 world-pair gold medalists, Paul Martini and Barbara Underhill, are guest skaters with this year's **Ice Capades,** at Madison Square Garden (564-4400), 1/29–2/9. 1/29, 1/31, 2/6 at 7:30; 1/30 at 10:30 a.m. and 7:30; 2/1, 2/8 at 11, 3, and 7:30; 2/2, 2/9 at 1:30 and 5:30; 2/5, 2/7 at 2 and 7:30; $7.50–$12.50. Lower prices for children 12 and under at some.

CALENDAR SPECIALS—some geared to the season, others to the dispensing of helpful information: At the **Nippon Club,** 145 W. 57th St. (581-2223), through 1/30, 11–7, one can visit Class Fair '86. Thirteen classes of the club are participating, including quilting, patchwork, ikebana, calligraphy, the koto, and the tea ceremony. Instructors will be on hand to show-and-tell, and one can see a cross section of what's available during the class year . . . This time of year means "carnival" as well as winter, and the new **Herald Center** will celebrate with its own "Carnevale," 2/1–9. The nine floors of this vertical shopping mall on Herald Square will be wall-to-wall, top-to-bottom in the mood of Brazil—palm trees, samba sounds, jugglers, fashion shows, clowns, strolling entertainers, and more atmosphere . . . The second annual **Special Camp Fair,** hosted by Resources for Children With Special Needs, will be a treasure-trove for anyone seeking information on facilities for youngsters with handicapping conditions—day and sleep-away camps, travel programs, remedial education, summer fun and jobs, and more, with camp and program directors on hand. 2/2, 10–4, at the Jewish Guild for the Blind, 15 W. 65th St.; free admission . . . **Maple Sugaring**—how seasonal can you get?—is subject of a workshop 2/2, 1–3, at Clay Pit Ponds State Park Preserve, Charleston, S.I. (718-967-1976). You'll learn about materials, techniques, and where maple syrup comes from, and there'll be a field walk. Free, but pre-register . . . How about joining in on the **New York Improvisation Game Show,** 2/3 at 7:30, at St. Peter's Church Music Room, Lexington Ave. and 54th St. It's free, and you get to play audience, pick your favorite competitors, and also join in (684-1563).

THOUGHTS ON WORDS, from one of the most serious subjects of the day to humorous grace notes: A free Better Health lecture, **AIDS, the Fears and the Facts,** is on Lenox Hill Hospital's calendar for 1/29 at 2, 1080 Lexington Ave. at 76th St. And **AIDS: The Ethical Issues** is a conference the same day, 4–6, at NYU Medical Center, Schwartz Lecture Hall E, 550 First Ave. It's free, too, and both events are open to everyone who wants to know more about this disease . . . That marvelously laid-back newlywed, **Lake Wobegone's own Garrison Keillor,** will read from his works at the 92nd Street Y, Lexington Ave. (427-6000, ext. 176), 2/3 at 8. They say tickets are sold out, but you might check for no-shows at the last minute . . . Also at the Y, **Great Dancers, Great Choreographers** starts off 2/2 at 8, with host Edward Villella trading words with Trisha Brown. 3/2, it will be Meredith Monk, 3/9 Arthur Mitchell. $8 . . . **Black American Influences** opens Black History Month at the American Museum of Natural History, C.P.W. and 79th St. Dates for the program are 2/1, 2, 1–4:30, in the Leonhardt People Center. John Mason will talk about "Food for the Gods," African culinary retentions of today; L.D. Frazier travels on a musical journey on the origins of gospel; and the Charles Moore Dance Company will perform music and dance of the plantation slaves in their Sunday gatherings. Free with museum admission . . . **Lunch and Learn** at Pace U., Schimmel Center, Spruce St. between Nassau and Gold, a block east of City Hall, opens a new season 2/4 at noon. "Teaching Philosophy to Children: What You, Too, Can Learn" is Dr. Gerald Vallone's subject for the day. Buffet lunch begins at 12, the lecture at 12:25; $6, or $2 for lecture alone (reserve for lunch—488-1556). 16 programs continue through May, with a Q.-and-A. period after each talk.

TOURS

ARTIST HOSPITALITY TOUR, with the 92nd Street Y (427-6000, ext. 179). 2/2 at 1, a visit to the Chelsea Hotel and residents painter Marcele Sallnas, actor Kevin O'Connor, others. $15; must pre-register.

GROUNDHOG DAY ON JAMAICA BAY, with the Shorewalkers (663-2167). 2/2 at 10 a.m., meet on street outside Broad Channel station of IND A Far Rockaway train. 7 flat miles, including the Jamaica Bay Wildlife Refuge. $3.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call for additional tours. **Brooklyn** (718-287-3400): 2/2 at 2, meet at Myrtle Ave. and St. Edwards St., for a leafless-tree-identification session in Fort Greene Park . . . **Manhattan** (379-3091): Meet 2/1 at 2, Fifth Ave. and 120th St., for a tour of Marcus Garvey Park . . . **Queens** (718-699-4204): 2/1 at 2, meet at Capt. Tilly Park, Highland Ave. and 165th St., for a look at flora and fauna under winter's ice . . . **Staten Island** (718-442-1304): 2/2 at 1, a workshop indoors on the basics of cross-country skiing; must pre-register for this.

NATURE WALKS—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): Winter nature walk every Sun. through 3/16, at 11 a.m. Free . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): Wetland walks, Sun. at 1; $1. Woodland walks, Wed. at 10 a.m. through Feb. $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-3200): Winter woodland walk, 2/1 at 2. A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 2/2 at 10, a mid-morning bird walk in the Gateway National Recreation Area of Staten Island. Phone for directions (718-351-8700). Free.

SPORTS

PRO BASKETBALL—Nets (Brendan Bryne Arena, East Rutherford, N.J.; 201-935-8888): 1/30 vs. Seattle; 2/1 vs. Atlanta. All games at 7:30; $6–$17.

HOCKEY—Islanders (Nassau Coliseum, Uniondale; 516-794-4100): 1/30 at 8:05 vs. Philadelphia; 2/1 at 5:05 vs. Pittsburgh. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 1/29 at 7:35 vs. Pittsburgh; 2/2 at 5:05 vs. Islanders. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 2/1, the Rare Treat Handicap; 2/2, the Berlo Handicap.

STEPS (New York Road Runners Club; 860-4455)—2/2 at 10 a.m.: Figure 8 Seven-Mile Run (Reversible); begins and ends at 90th St. and Fifth Ave., in Central Park. Adults, $9; seniors and students, $5 (T-shirts, bagels, and hot chocolate).

CHILDREN

THE DREAM WEAVERS perform at Bank Street College auditorium (610 W. 112th St.; 663-7200). 2/2 at 2. Adults, $5; children, $4.

PUFF THE MAGIC DRAGON, WITH PETER YARROW AND TOM CHAPIN will be at P.S. 6 (45 E. 81st St.; 718-479-8299 eves). 2/1 at 2:30 and 7. Adults, $7.50; children, $3.50.

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GORDON OF SESAME STREET does it at the Henry Street School (124 Henry St., Brooklyn Heights; 718-624-3883). 2/1 at 11, 1, and 3. $7.50.

LITTLE RED RIDING HOOD skips along at the Synod Hall of the Cathedral of St. John the Divine (1047 Amsterdam Ave., at 112th St.; 316-7530). 2/1 at 11. Adults, $4; children, $3.

TOWN HALL (123 W. 43rd St.; 997-1003)—1/30 at 10:30 a.m.: No Elephant Circus. $4.

PAPER BAG PLAYERS presents "Thimble-Bellies" at Symphony Space (Broadway at 95th St.: 864-5400). 2/1–2 at 2. $9.

THEATREWORKS/USA presents Oscar Brand at the Promenade Theatre (2162 Broadway, at 76th St.; 595-7500). 2/1 at 1, 2/2 at 12:30. $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180 days, 249-8569 eves)—2/2 at 1: "Cinderella" trips through; at 2:30: "Pinocchio" noses in. $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—1/31 at 11 and 1: "Animal Crackers," by American Puppet Productions. $3.

PUPPETWORKS (Old First Church, Seventh Ave. at Carroll St., Park Slope; 718-834-1828) presents "Hansel and Gretel," adapted and directed by Nicolas Coppola. 2/2 at 2. $3.50.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.: 362-0634) and 12:30 at the Madison Ave. store (at 81st St.: 988-3404), every Sun. Free.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) will present a magic show. Sat. at 2, featuring Imam and Abatar. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060) on Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery" is presented by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195) every Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677) presents "The Empire Laughs Back" (Sat. at 1) and "Rumpelstiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. $3 . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5 (must reserve; adults must be with a child) . . . **Little People's Theatre Company** (39 Grove St.; 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, Sat. and Sun. through 3/30. $4.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.; 570-3932)—The weekend themes at the Uris Center for Education: Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Story time takes place at the Children's Bookshop 2/1 at 2, with "Humor, Magic, and Wisdom in Tales From Africa," by Melissa Heckler and Meg Lippert. (Optional museum admission, but call for other fees.)

CITY OF NEW YORK PARKS AND RECREATION at Belvedere Castle (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—2/1 at 1: "Weathering Heights"—Central Park is cracking up (free, but must reserve) . . . At the Marionette Theatre (988-9093), Sat. 12 noon and 3 (through 5/31): "Aladdin." $2 . . . Storytelling with Billie Ballou at the Park Preserve headquarters (Clay Pit Ponds State Park Preserve, Carlin St., off Sharotts Rd., Charleston, S.I.; 1-718-967-1976), 2/1 at 1. Free, but registration required.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 2/1–2 at 1:30 and 3:30: "Something's Fishy." Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672) presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 2/1 at 1:30: "Fanfare," by Pegasus Productions ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). Hours: 1–5, closed Mondays. Free.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St.,925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th-81st Sts.,** 874-1377. **(I-M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** **AE, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. 11:30-8:30. Ent. Free parking Sat.--Sun. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.-Sun. noon-4. D daily 5:30-midnight. **(M)** **AE, CB, DC.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St.,255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.-Fri. 11:30-4:30. Br Sat.-Sun. 11:30-4:30. D Mon.-Sat. 6-12:30, Sun. to 11:30. Private parties for 30-80. Ent. Fri.-Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Russian. Spcls: chicken kiev, shashlyk, blini with caviar. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.-Fri. noon-3. D daily 5-11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

ROAD TO MANDALAY—380 Broome St., bet. Mott & Mulberry Sts., 226-4218. Casual. Burmese. Spcls: Burmese curry, grilled whole fish, mixed-seafood in hot & sour sauce. Res. sug. L daily noon-3. D daily 6-11. **(I)** **AE.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu. Res. nec. D only Tues.-Sat. 7-midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** **AE.**

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THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.--Fri. 11:30-4. D Mon.-Fri. 5-11. Private parties for 25-40. Closed Sat.-Sun. **(M)** **AE, MC, V.**

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BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5-1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

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CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARLOS 'N CHARLIE—521 West St., bet. Horatio & Gansevoort Sts., 645-0770. Casual. Mexican. Spcls: oysters jalapenos, chicken Yucatan, pork maya. No res. D daily 6:30-midnight. **(I)** **No credit cards.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon-4. D Sun.-Thurs. 4-11:30, Fri.-Sat. to midnight. **(I-M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole.

Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KING STREET CAFE—213 Sixth Ave.,255-5731. Casual. New American. Spcls: blackened fish, chicken with pears and cider cream. L Tues.–Fri. 11:30–3. D Tues.–Sun. 5:30–11. Br Sun. 11:30–4. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LOTUS BLOSSOM—317 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sun. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.--midnight. **(I)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duck a l'or-

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ange, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Thurs. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

THAI KITCHEN—210 E. 23rd St., 679-9177. Casual. Thai. Spcls: tamarind fish, crispy duck, shrimp masaman. Res. sug. L Mon.–Fri. 11–4. D daily 4–11. Private parties for 25–40. **(I-M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun.

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: buffalo steak, grilled fresh Maine lobster, New Orleans blackened redfish, medallions of veal and lobster. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

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43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarpariello, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11:30, Sat.–Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scallopini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked &

cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. S Tues.–Sat. 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

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BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

CHRISTI'S—1479 First Ave., at 77th St.,535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5–11 daily. Private parties for 30–50. **(M) AE, CB, DC, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.–Sat. 5–11. Closed Sun. **(M)** **AE.**

ESTIA GREEK—308 E. 86th St., 628-9100. Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tues.–Sun. 5–midnight. Greek music nightly. Closed Mon. **(M)** **AE, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARADISE PIZZA—316 E. 86th St.,517–3260. Casual. Italian. Spcls: panned pizza, veal picatta, lasagna. Open Sun.–Thurs. noon–11, Fri., Sat. till midnight. **(I)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American/Continental. Spcls: mussels mariniere, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** **AE, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MEMPHIS—329 Columbus Ave., bet. 75–76th Sts., 496-1840. Casual. American Southern. Spcls: Cajun popcorn, jambalaya, southern fried chicken. Res. nec. Br Sun. noon–3. D Mon.–Sat. 6–midnight, Sun. 6–11. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

SAWADEE THAI—255 Columbus Ave., bet. 70th–71st St., 787-3002. Casual. Thai. Spcls: roast duck, whole fish with hot pepper sauce, seafood combination. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 4–midnight. **(I)** **AE, MC, V.**

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5–2, Fri.–Sat. to 3. Br Sat.–Sun. 11:30–4:30. Bar till 4 a.m. Glass enclosed café. **(I)** **AE, DC, MC, V.**

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–10. Private parties for 15–125. **(M)** **AE, CB, DC, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/29, Judy Niemack & Trio. 1/30, Jerry Sokoloff Quintet. 1/31,2/1, Pepper Adams with Lodi Carr. 2/2, Lauren Hooker & Trio. 2/3, Cecil Gregory & Trio. 2/4, Marie McAuliffe Duo. 2/5, Alan Kamen Duo. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 1/29, singer-songwriter Paul Clements. 1/30, Little Mike and the Tornados. 1/31, Diane Ponzio; Ronni Crooks. 2/4, Paul Scott Goodman followed by Baker Lee and Five Fun Guys. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 2/2, Jean Carne & Norman Connors. 2/3, Roy Haynes All Stars. 2/4–9, Eddie Palmieri; Daniel Ponce. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 2/1, Kirk Lightsey with Santi Debriano. Sets from 9:45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 1/29–2/1, Junior Mance. Music from 9–1 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 2/2, Jimmy Witherspoon with the Les DeMarle Trio. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 2/1, OK Bayou String Band. 2/8, Special Blend. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 2/2, Larry Coryell and Emily Remler. 2/3,10, Les Paul Trio. 2/4–9, Charlie Byrd and Laurindo Almeida. Shows Mon.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 1/29, The Turbines; The Smithereens. 2/1, Melanie. 2/2, comedy with Jane Brucker. 2/3, Pat DiNizio. 2/5, The Flies; The Primatons, Lianne Smith. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 2/1, Joshua Breakstone & Ray Drummond. 2/2, David Lopato. 2/4,5, Niels Lan Doky & Ray Drummond. **Upstairs:** 1/30 at 8, Aliza Lange with Haim Cotton, followed by Gail Boggs with Brenda Madison at 10. 1/31 at 8, Marta Sanders with Kenny Key, followed by Gail Boggs with Brenda Madison at 10, and Midnight Comedy at midnight. 2/1, Cabaret with New York's finest singers & comedians. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 1/29–2/1, 10–3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3 a.m., singer-pianist Bob Dorough. Tues., 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 1/30 at 8:30, Kate Stern. 1/31 at 8, Dona Mandel; Philip Mann at 10:30. 2/1 at 8, Rosemary Ross; Philip Mann at 10:30. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 1/29, Super Singer Series with Cookie Watkins. 1/30,31, Eve Moon. 2/1, Greg Trooper and the Vibe-Bros. 2/2, Lewis Cason and the Fun Band. 2/4,11, Guitar Virtuoso Series with Barry Finnerty. 2/6, Bill Block. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 2/1, pianist Kenny Barron with Cecil McBee on bass. 2/2,3, pianist Esther Blue. 2/4–8, pianist Adam Makowiz with Cecil McBee on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/8, singer Barbara Cook, Tues.–Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 1/29,30,2/5,6, Dorothy Stallworth. 1/31,2/1, Phoebe Legere. 2/2,3, Jill McManus. 2/4, Nina Sheldon. Music from 9:30. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Cathy Chamberlain. Thurs., Jack Mayhew & Co. Fri. at 9, Howie Wyeth and guitarist Danny Kane. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, The Pete Compo Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 1/31, Blancmange. 2/1, The Replacements; Richard Lloyd. 2/7, Phantom, Rocker & Slick. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 2/2, Ahmad Jamal. 2/3, Dakota Staton. 2/4, Beaver Harris; Dave Burrell. 2/5, The Ordinaires. 2/6, Frank Lowe Quintet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.–Thurs. at 8:30 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 1/29, Beaurocrats. 1/30, Loup Garou Zydeco. 1/31,2/1, Midnight Creepers. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **Terrace:** Thru 2/2,2/4–9, pianist Harold Mabern with Jamil Nasser on bass. 2/3,10, Roger Kellaway Trio with Michael Moore on bass and Ted Dunbar on guitar. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 2/2, Richard Davis & Friends featuring Roland Hanna, Freddie Waits, Ricky Ford, Hannibal Peterson. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 1/29–2/2, The Chip White Quintet featuring Vanessa Davis. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 2/1, pianist Hilton Ruiz with Major Holley on bass. 2/2, guitarist Gene Bertoncini with Michael Moore on bass. 2/3–8, pianist Jean Matisse with Marty Rivera on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Thru 1/29, Black Tie. 1/30, The Band's Rick Danko and Richard Manuel. 1/31,2/1, Johnny Copeland Band; Whitewater. 2/3, Joe Ely. 2/4, Jr. Walker and the All Stars. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 1/26, comedian Michael Winslow, Tues. & Sun. at 9, Wed. & Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. **AE.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 2/2, comedians Richie Gold, Dwayne Cunningham, Angela Scott, Randy Credico, Hiram Kasten, and Danny Curtis, Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. Every Fri. & Sat. at 10, Weekend Comedy Explosion! with m.c. Elizabeth Wolynski. 1/29, October; Maxine Lapiduss. 1/30, Naomi Johnson; Christian Daisy. 1/31, For Play. 2/4,11, Deborah Clapp. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 1/29, magician Imam and singer Pamela Smith. 1/30, magician Devlin and comedian Terry Day. 1/31,2/1, magician Imam and juggler Tony Duncan. 2/4, showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—At Mister Sam's, 1265 Third Ave., at 73rd St.,517-2020. A new showcase club spotlighting Stuart Bloom, D.S. Sweedler, Steve Marshall, and host/m.c. Gary Schuman. Shows Wed., Thurs., Fri. & Sat. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 7-midnight, Fri.-Sat. 7-1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/1, trumpter Jonah Jones and his Quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., at 10 p.m. and 2 a.m. 2/3-3/1, Glen Covington Trio. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.-Sat. 10-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 1/29, Suso. 1/30, Adja. 1/31, African Connection. **AE, CB, DC, MC, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.-Sat. 10 p.m.-4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie ...Thru 3/1, Larry Adler and his harmonica team up with a "performing piano," Tues.-Thurs at 9, Fri. & Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 2/2, singer Michele Bautier, Tues.-Sat. at 9. 2/3-9, Kathie Lee Johnson. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. 2/3,10 at 10, *Don't Even Think of Parking Here,* comedy revue written by Peter Freedman, music by Roger Leonard. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 1/29, Jon Andersson. 1/30, Mike Darden. 1/31, Mike Darden; Olivia Harris. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 2/15, singer-pianist Michael Feinstein, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/1, singer-jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.-Sun. from 7-midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.-Fri. from 3-7, pianist Spencer Glanz, and Sat.-Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs. from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.-Fri. 6-11. Pianist Nancy Winston, Sat.-Sun., 6-11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.-Sat. 9:30-1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Every Fri.-Sat., from 7-1 a.m, dine and dance to the Bourbon Street Jass Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon. 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.-Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld play Mon. & Tues. **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.-Sat. from 7-midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 1/31,2/7, The Kathy and Mo Show. 2/3,10 at 8:30, singer Beryl Anthony Henderson's *Unforgettable: Musical Memoires of Love and Yesteryear.* 2/4, Nancy Sondag in *L'Amour, Le Merrier.* **No credit cards.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Singer-pianist Chris Barrett every Wed.-Sat. from 10-1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.-Thurs. 8-1 a.m., Fri.-Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.-Tues. 8-1 a.m. **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Continental/American restaurant. Singer/pianist John Samorian plays every Tues.-Sat. from 7-midnight. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 1/29, Claudia Frank. 1/30, Paul Edwards. 1/31, Florence Irving in *Baby Be Good.* 2/1, Judy Kreston & David Lahm in *Let Love Do It.* 2/2, Betsy Hirsch & Candy in *Be Good.* **AE.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.-Sat. from 9:30-1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30-12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Thurs. from 8, Fri.-Sat. from 9. p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

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TUESDAY'S

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RADIO HIGHLIGHTS

Wed., Jan. 29

3:00/WNCN—Guarneri: Dansa Brasileira; **Vivaldi:** *Four Seasons,* Op. 8, #1–4.

WNYC—Widor: Sym #5.

4:04/WQXR-AM/FM—Vaughan Williams: *The Poisoned Kiss:* Ov; **Bach:** "Brandenburg" Cto #3 in G.

5:00/WNCN—Vivaldi: Cto for Violin in g, Op. 8, #8; **Wagner:** *The Flying Dutchman:* Ov.

6:00/WNCN—C. P. E. Bach: Sym in C; **Gershwin:** "Cuban" Ov.

7:03/WQXR-AM/FM—L. Mozart: Trumpet Cto in D; **Dussek:** Piano Sonata in f-sharp.

8:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #12; **Beethoven:** Sonata for Violin & Piano #5 in F, Op. 24, "Spring."

WNYC—The Minnesota Orchestra. **Harris:** Sym #3; **Haydn:** Oboe Cto; **Strauss:** *Ein Heldenleben.*

8:05/WQXR-AM/FM—Chopin: Piano Cto #2 in f; **Holst:** *The Morning of the Year:* Dances.

9:00/WNCN—Handel: Sonata for Oboe in B-Flat; **Brahms:** Rhapsody in g, Op. 79, #2.

Thurs., Jan. 30

3:00/WNCN—Handel: Sonata a cinque in B-Flat; **Stravinsky:** Suite Italienne.

WNYC—Two settings of Walt Whitman's "When Lilacs Last in the Dooryard Bloomed" by Paul Hindemith and Roger Sessions.

4:04/WQXR-AM/FM—Chopin: Six Polish Songs: "The Ring," "Drinking Song," "My Darling," and "The Bridegroom."

5:00/WNCN—Corelli: Trio Sonata, Op. 5, #4; **Schubert:** Marches caracteristiques for Piano Four Hands in C, Op. 121.

6:00/WNCN—Schubert: Waltzes, Op. 18; **Hagen:** Sonata in B.

7:03/WQXR-AM/FM—Delelande: Premier Caprice in D; **Schubert:** *Rosamunde:* Ballet #2.

8:00/WNCN—Bach: Chromatic Fantasia & Fugue in d; **Donizetti:** *Linda di Chamounix:* "Linda, Linda . . . Da quel di che t'incontrai."

WNYC—The Frick Collection. The Kreuzberger String Quartet. **Mendelssohn:** String Qt in E-Flat, Op. 12; **Bartok:** String Qt #1, Op. 7; **Mozart:** String Qt in D.

8:06/WQXR-AM/FM—Schubert: "Rosamunde" Ov; Konzertstuck for Violin & Orch in D.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. An all-jazz program with performances by flutist Kent Jordan, the Dirty Dozen Brass Band, and Terence Blanchard & Donald Harrison Quartet.

Fri., Jan. 31

3:00/WNCN—Ravel: *Bolero;* **Dieupart:** Suite for Soprano Recorder, Lute & Viola da Gamba in f.

WNYC—Folksongs from Quebec and Northern Wales; Russian Liturgical Music.

4:04/WQXR-AM/FM—Wagner: *Die Meistersinger:* Prelude; **Schubert:** Impromptu #1 in f, Op. 142, #1.

5:00/WNCN—Albicastro: Cto a Quattro in B-Flat, Op. 7, #6; **Bach:** Cto for Harpsichord #4 in A.

6:00/WNCN—Mussorgsky: *Night on Bald Mountain.*

7:03/WQXR-AM/FM—Telemann: Cto in F; **Debussy:** *Estampes.*

8:00/WNCN—Brahms: Ballade in D, Op. 10, #2; **M. A. Charpentier:** Suite for String Orchestra.

WNYC—The Opera Box. Opera & the history of singing in the 20th century.

8:05/WQXR-AM/FM—Rachmaninoff: Rhapsody on a Theme of Paganini; **Milhaud:** *Le Train Bleu.*

9:00/WNCN—Various: Dances of the Renaissance; **Tchaikovsky:** Chanson Triste, Op. 40, #2.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; soprano Leontyne Price. **Weber:** *Oberon:* Ov; **Mozart:** *Idomeneo:* "D'Oreste, d'Aljace"; **Verdi:** *Ernani:* "Ernani, involami"; **Gershwin:** *Porgy and Bess:* "My Man's Gone Now."

Sat., Feb. 1

10:00 a.m./WNCN—Ravel: *Bolero;* **Wassenaer:** Cto Armonico in G.

10:04 a.m./WQXR-AM/FM—Mozart: Sym #33 in B-flat; **Handel:** Trio Sonata in F.

11:00 a.m./WNCN—Vivaldi: Cto for Oboe in B-Flat, Op. 7, #1; **Rachmaninoff:** *Etudes-Tableaux,* Op. 3: Excerpts.

12:00/WNYC—The Salzburg Festival. **Beethoven:** Trio in B-Flat, Op. 97, "Archduke"; **Kagel:** Trio 1985.

12:05/WQXR-AM/FM—Mozart: Piano Sonata #9 in D.

1:00/WNCN—Schumann: Fantasiestucke for Clarinet & Piano, Op. 73; **Rimsky-Korsakov:** *Tsar Saltan,* Op. 57: Suite.

1:30/WQXR-AM/FM—Metropolitan Opera Broadcast. **Mussorgsky:** *Khovanshchina* (Rom, Quivar, Ochman, Popov, Monk, Haugland, Talvela/Jarvi).

2:00/WNCN—R. Strauss: *Don Juan,* Op. 20; **Mozart:** Cto for Piano #16 in D.

4:00/WNCN—Gershwin: "Cuban" Ov; **B. Marcello:** Sonata for Recorder & Continuo in C, Op. 2, #6.

6:04/WQXR-AM/FM—Haydn: Violin Cto #1 in C; **Britten:** *Matinees Musicales.*

8:00/WNCN—Artist's Image. Alicia de Larrocha, pianist. **Haydn:** Cto for Piano in D, Op. 21; **D. Scarlatti:** Sonata for Harpsichord #6.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1985 International Competition for Verdian Voices in Busseto, Italy.

WNCN—Saturday Night Opera. **Puccini:** *Madama Butterfly* (Kincses, Szamado, Dvorsky, Miller, Hungarian State Opera Orch & Chamber Chorus/Patane).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Erich Leinsdorf, conductor. **Hindemith:** *Kammermusik* #1; **Brahms:** Serenade #2 in A, Op. 16; **Bartok:** Cto for Orch.

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. With guest Mme. Vera Galupe-Borszkh.

Sun., Feb. 2

9:04 a.m./WQXR-AM/FM—Bach: "Brandenburg" Cto #4 in G; **Mozart:** Violin & Piano Sonata in D.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** "Grand" Ov, Op. 61; **Albeniz:** *Cantos de Espana,* Op. 232: "Cordoba."

WNYC—Elgar: Violin Sonata in e, Op. 82; **Dvorak:** Bagatelles, Op. 47.

11:00 a.m./WNCN—Saint-Saens: *Havanaise,* Op. 83; **Morales:** Motet, "Emendemus in melius."

WNYC—Two pianists: Alfred Cortot and Marguerite Long.

12:00/WNCN—Beethoven: Piano Qt in C; **Offenbach:** *Vert-Vert:* Ov.

1:00/WNCN—Chicago Symphony Orchestra. Erich Leinsdorf, conductor. **Weill:** *Little Three Penny Music for Winds;* **Stravinsky:** Extended Suite from *Petrouchka.* **Brahms:** Sym #1 in c, Op. 68.

WNYC—Beethoven: "Coriolan" Ov; **Schubert:** Sym #9 in C, "The Great."

3:04/WQXR-AM/FM—New York Philharmonic. Giuseppe Sinopoli, conductor; cellist Lorne Munroe. **Wagner:** *The Flying Dutchman:* Ov; **Schumann:** Cello Cto, Op. 129; **Tchaikovsky:** Sym #5 in e, Op. 64.

5:00/WNCN—Chopin: *Les Sylphides:* Highlights; **Various:** German Music of the 16th Century.

5:04/WQXR-AM/FM—Vivaldi: Oboe Cto in d.

7:00/WNCN—Haydn: Sym #83 in g, "Hen"; **Wagner:** *Gotterdammerung:* Dawn and Siegfried's Rhine Journey.

7:30/WNYC—Remembering Richard Rodgers. The lesser known Rodgers & Hammerstein shows of the '50s: *Cinderella, Allegro, Flower Drum Song, Pipe Dream, Me and Juliet;* the '60s: *The Sound of Music.*

7:35/WQXR-AM/FM—Rimsky-Korsakov: Capriccio Espagnol.

8:05/WQXR-AM/FM—Delta Opera House. **Puccini:** *Turandot* (Nilsson, Tebaldi, Bjoerling, Tozzi, Rome Opera House Orchestra/Leinsdorf).

Mon., Feb. 3

3:00/WNCN—Bruch: Konzertstuck for Violin & Orch, Op. 84; **Debussy:** Intermezzo for Cello & Piano.

4:04/WQXR-AM/FM—Bach: Cto for Violin & Oboe; **Liszt:** Paraphrase on Themes From Gounod's *Faust.*

5:00/WNCN—Werner: *Musical Instrument Calendar,* 12 Suites for 2 Violins & Continuo: April, in D.

6:00/WNCN—Boyce: Sym #7 in B-Flat; **Schubert:** Impromptu in f, Op. 142, #1.

7:03/WQXR-AM/FM—Ponchielli: *La Gioconda:* Dance of the Hours; **Beethoven:** Piano Sonata #14 in c-sharp, Op. 27, #2.

8:00/WNYC—The Frick Collection. Udo Reineman, baritone and David Selig, pianist. **Schubert:** *Die Winterreise.*

8:05/WQXR-AM/FM—85th Birthday Salute to Jascha Heifetz. **Beethoven:** Violin Cto in D, Op. 61; **Saint-Saens:** Introduction & Rondo Capriccioso.

9:00/WNCN—Wagner: *Die Meistersinger:* Prelude.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Michael Tilson Thomas, conductor; violinist Cho-Liang Lin. **Mozart:** Sym #34 in C; **Stravinsky:** Violin Cto; **Beethoven:** Sym #3 in F, Op. 93.

Tues., Feb. 4

3:00/WNCN—Bach: Chorale Preludes; **Bruch:** *Kol Nidrei,* Op. 47.

4:04/WQXR-AM/FM—Berlioz: "King Lear" Ov; **Haydn:** Divertissement #2 in G.

5:00/WNCN—Chopin: Introduction & Polonaise Brillante for Cello & Piano, Op. 3; **Debussy:** *Prelude a l'apres-midi d'un faune.*

6:00/WNCN—Mozart: *Lucio Silla:* Ov; **Sousa:** "Washington Post" March.

7:03/WQXR-AM/FM—Telemann: Trumpet Cto in D; **Dvorak:** Four Romantic Pieces.

8:00/WNCN—Grant Johanneson, pianist, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Leonard Slatkin, conductor. **Schuman:** *Credendum;* **Prokofiev:** Violin Cto #1; **Dvorak:** Sym #7.

8:05/WQXR-AM/FM—Handel: *Solomon:* The Arrival of the Queen of Sheba; **Bartok:** *The Miraculous Mandarin.*

9:00/WNCN—Vivaldi: Cto for Flute in G, Op. 10, #4; **Mendelssohn:** Sonata for Cello & Piano #2 in D, Op. 58.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Stanislaw Skrowacvzewski; violinist Norman Carol. **Skrowaczewski:** Violin Cto; **Bruckner:** Sym #5 in B-Flat.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, January 29–31 and February 3–4

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 World News This Morning (cc)
9 Jimmy Swaggart
11 Wed/Open Mind
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
H Fri/**Movie:** BMX Bandits
Tue/Phantom Treehouse
S Thu/Shelley Duvall's Tall Tales & Legends: Johnny Appleseed
Fri/**Movie:** Swing Shift

6:15
H Mon/The Alfred G. Graebner Memorial High School Handbook of Rules and Regulations

6:30
2 4 News
5 Fat Albert and the Cosby Kids
9 700 Club
11 Great Space Coaster
H Wed/Unforgivable Secret
Thu/Welcome Home Jellybean
S Mon/**Movie:** Ups and Downs
Tue/Faerie Tale Theatre: Cinderella

6:45
31 AM Weather

7:00
2 Morning News
4 Today
5 Inspector Gadget
7 Good Morning America (cc)
11 The Jetsons
31 Ohayo! New York
H Mon/Rumpelstiltskin
S Wed/The Honeymooners . . . The Lost Episodes
Thu/Bobby and Sarah

7:30
5 Woody Woodpecker & Bugs Bunny
9 Straight Talk
11 Heathcliff
H Fraggle Rock
S Tue/**Movie:** Kidco

8:00
11 Challenge of the Gobots
13 3-2-1 Contact
H Wed/**Movie:** Brady's Escape
Thu/**Movie:** Murrow
Fri/**Movie:** Fandango
Mon/**Movie:** The King of Comedy
Tue/**Movie:** The Empire Strikes Back
S Wed/**Movie:** Phar Lap
Thu/**Movie:** Antarctica
Fri/**Movie:** Unfaithfully Yours

8:30
5 The Flintstones
9 Romper Room
11 Scooby Doo
13 Mister Rogers' Neighborhood
S Mon/**Movie:** Rope

9:00
2 Perfect Match
4 Donahue
5 Brady Bunch
7 Morning Show
11 Love Boat
13 Sesame Street
31 AM Weather
W Wed/**Movie:** P'Tang, Yang, Kipperbang
Thu/**Movie:** Supergirl
Fri/**Movie:** The Brother From Another Planet
Mon/**Movie:** Escape From Diablo
Tue/**Movie:** The Naked Face

9:15
31 Tue/City Comment

9:30
2 Break the Bank
5 Leave It to Beaver
9 Partridge Family
31 Tue/Newton's Apple
H Wed/**Movie:** Runaway
Fri/**Movie:** Being There

10:00
2 $25,000 Pyramid
4 Family Ties
5 I Love Lucy
9 My Favorite Martian
11 Sanford & Son
31 Tue/On Our Own
H Thu/**Movie:** Starman
Mon/**Movie:** The Goodbye Girl
S Wed/**Movie:** The Golden Arrow
Thu/**Movie:** The Seven Hills of Rome
Fri/**Movie:** The Angel Wore Red
Mon/**Movie:** Cynara
Tue/**Movie:** Meet Me in Las Vegas

10:30
2 New Card Sharks
4 Sale of the Century
5 Make Room for Daddy
7 Sally Jessy Raphael
9 My Favorite Martian
11 Best Talk in Town
H Tue/Not *Necessarily* the News

11:00
2 Price Is Right
4 Wheel of Fortune
5 Divorce Court
7 Bruce Forsyth's Hot Streak
9 Bewitched
11 What's Hot! What's Not?
H Tue/Remember When: It'll Never Fly—The Story of American Inventors
W Wed/**Movie:** Romancing the Stone
Thu/**Movie:** Out of the Past
Fri/**Movie:** Bells
Mon/**Movie:** Supergirl
Tue/**Movie:** Breakin' 2 Electric Boogaloo

11:30
4 Scrabble
5 All in the Family
7 New Love American Style
9 I Dream of Jeannie
11 News
H Wed/Video Jukebox
S Mon/It's Showtime

12 NOON
2 Press Your Luck
4 Super Password
5 News
7 Ryan's Hope
9 News
11 Odd Couple
H Wed/**Movie:** House of the Long Shadows
Thu/**Movie:** Evil Under the Sun
Fri/**Movie:** Scandalous
Mon/**Movie:** On the Waterfront
Tue/**Movie:** The Dresser
S Wed/**Movie:** Girls of the White Orchid
Thu/**Movie:** Conan the Destroyer
Fri/**Movie:** Romantic Comedy
Mon/**Movie:** Midnight Madness
Tue/**Movie:** King David

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Loving
11 Wed/**Movie:** The Great Bank Robbery (1969). Zero Mostel, Kim Novak. A Western spoof about three groups who try to break into a well-guarded bank.
Thu/**Movie:** Wanted: The Sundance Woman (1976). Steve Forrest, Katharine Ross. The Sundance woman faces danger on two fronts—relentless pursuit by a tough lawman and an alliance with Pancho Villa.
Fri/**Movie:** Broken Lance (1954). Spencer Tracy, Richard Widmark. A Texas cattle baron finds his power disintegrating when conflict arises between his sons.
Mon/**Movie:** A Death in Canaan (1978). Stephanie Powers, Paul Clemens. Townspeople are outraged by police treatment of a teenager accused of murdering his mother.
Tue/**Movie:** Tenspeed and Brown Shoe. Ben Vereen, Jeff Goldblum.
W Tue/**Movie:** The Little Drummer Girl

1:00
4 Days of Our Lives
7 All My Children
9 Joker's Wild
W Wed/**Movie:** No Small Affair
Thu/**Movie:** Erendira
Fri/**Movie:** The Naked Face
Mon/**Movie:** Midnight Express

1:30
2 As the World Turns
5 Hour Magazine
9 Tic Tac Dough
H Fri/**Movie:** Fire on the Mountain

2:00
4 Another World
7 One Life to Live
9 Let's Make a Deal
H Wed/**Movie:** They All Laughed
Thu/**Movie:** Enola Gay
Mon/**Movie:** O'Hara's Wife
Tue/**Movie:** Murrow
S Wed/**Movie:** Phar Lap
Thu/**Movie:** King David
Fri/**Movie:** Swing Shift
Mon/**Movie:** The Devil Makes Three
Tue/**Movie:** Neptune's Daughter

2:30
2 Capitol
5 Woody Woodpecker
9 Dating Game
11 Mask

3:00
2 Guiding Light
4 Santa Barbara
5 Jayce & the Wheeled Warriors
7 General Hospital
9 Hawaii Five-O
11 The Jetsons
13 Wed/Great Chefs of New Orleans
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of Chicago
Tue/New York State Call-In
W Wed/**Movie:** P'Tang, Yang, Kipperbang
Thu/**Movie:** Supergirl
Fri/**Movie:** The Brother From Another Planet
Mon/**Movie:** Escape From Diablo
Tue/**Movie:** The Naked Face

3:30
5 She-Ra
11 The Transformers
13 Wed/This Old House
Thu/Square Foot Gardening
Fri/Food for Thought
Mon/All New This Old House
H Fri/**Movie:** BMX Bandits
Mon/Heidi (1968).

4:00
2 Quincy
4 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy
9 Vega$
11 G.I. Joe
13 Sesame Street
H Wed/**Movie:** Alice's Adventures in Wonderland
Tue/Emma and Grandpa—Winter
S Wed/Home From Far
Thu/**Movie:** Antarctica
Fri/Animal Talk
Mon/Familytime: Susie's War
Tue/Familytime: Fatty Finn

4:30
4 People's Court
5 Thundercats
7 Sale of the Century
11 Good Times
H Thu/King of the Beasts
Tue/Phantom Treehouse
S Wed/Valley of Fear
Mon/**Movie:** Ups and Down

5:00
2 7 News
4 Live at Five
5 Brady Bunch
9 Police Woman
11 Eight Is Enough
13 Mister Rogers' Neighborhood
31 Wed/European Journal
Thu/Cityscope
Fri/All About TV
Mon/America's Black Forum
Tue/Tony Brown's Journal
H Thu/**Movie:** The Champ
Fri/Inside the NFL
S Fri/Faerie Tale Theatre: Beauty and the Beast
W Wed/**Movie:** Swing Time
Thu/**Movie:** Racing With the Moon
Fri/**Movie:** Blame It On Rio
Mon/**Movie:** The Ice Pirates
Tue/**Movie:** Ringing Bell

5:30
5 What's Happening
13 3-2-1 Contact
31 City Comment
H Mon/**Movie:** Sahara
S Wed/Starfleet: The Thalian Wars
Tue/R.W.

Weeknights, January 29–31 and February 3–4

WED., JAN. 29

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Great Chefs of Chicago
🅗 **Movie:** Bugs Bunny's 3rd Movie: 1001 Rabbit Tales

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Rockschool
㉑ Nightly Business Report
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** Romancing the Stone

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Video Jukebox

8:00
❷ Mary
❹ Highway to Heaven
❺ **Movie:** I, the Jury (1982). Armand Assante, Barbara Carrera.
❼ McGyver (cc)
❾ News
⓫ **Movie:** The Magnificent Seven (1960). Yul Brynner, Steve McQueen. American gunfighters are hired to protect a small Mexican town from outlaws.
㉑ Murder Most English: Five Red Herrings
㉛ Moments in Time
🅗 **Movie:** Lassiter
🅝 **Movie:** Demons in the Garden
🅢 Brothers

8:30
❷ Foley Square
❾ **Hockey:** Rangers vs. Chicago
⓭ The Tripods
🅢 Best of Bizarre 84

9:00
❷ Crazy Like a Fox
❹ Blacke's Magic
❼ Dynasty (cc)
⓭ Planet Earth: The Blue Planet
㉑ Yes Minister
㉛ **Special:** The Women's Decade—Beyond Beginnings
🅢 **Movie:** Joy of Sex
🅦 **Movie:** The Ambassador

9:30
㉑ Father's Day

10:00
❷ The Equalizer
❹ St. Elsewhere
❺⓫ News
❼ Hotel
⓭ Faces in a Famine: An Intercom Special
㉑ Boyce Goes West
㉛ Right to Know
🅗 **Movie:** Runaway
🅝 **Movie:** Honeysuckle Rose

10:30
⓫ News
㉑ Only When I Laugh
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
⓫ Carson's Comedy Classics
⓭ America's Musical Theater: The Cradle Will Rock
㉑ Nightly Business Report
🅢 **Movie:** The French Woman
🅦 **Movie:** 1001 Erotic Nights

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

11:45
🅗 Not-So-Great Moments in Sports

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie:** Swann in Love

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅦 **Movie:** No Small Affair

12:40
❷ **Movie:** Running Scared (1980). Pat Hingle, Ken Wahl.

12:45
🅢 **Movie:** Star 80

12:50
🅗 **Movie:** Happy Birthday to Me

1:00
❺ Get Smart
❼ **Movie:** Up From the Beach (1965). Cliff Robertson, Red Buttons.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Possessed (1947). Joan Crawford, Van Heflin.
❾ **Movie:** The Far Country (1955). James Stewart, Ruth Roman.
⓫ Start of Something Big

2:30
❹ Ben Casey
🅦 **Movie:** P'Tang, Yang, Kipperbang

2:35
🅢 **Movie:** All the Right Moves

2:45
🅗 **Movie:** Four Friends

3:00
⓫ Emergency

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Kung Fu

4:10
🅢 **Movie:** Girls of the White Orchid

4:17
❺ Get Smart

4:30
❹ Here's Lucy

4:45
🅗 **Movie:** Lassiter

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

THU., JAN. 30

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Magic of Oil Painting
🅢 Bobby and Sarah

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷❹❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅗 Inside the NFL
🅢 Shelley Duvall's Tall Tales & Legends: Johnny Appleseed
🅦 **Movie:** Out of the Past

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ P.M. Magazine
❼ Ripley's Believe It or Not! (cc)
❾ News
⓫ **Movie:** Cahill, United States Marshal (1973). John Wayne, George Kennedy.
㉛ New York Screening Room
🅗 **Special:** Barbra Streisand—The Broadway Album
🅝 **Movie:** A Passage to India
🅢 **Movie:** Conan the Destroyer

8:30
❹ Family Ties
❺ All in the Family
❾ Family Feud
⓭ Currents: Life Cure—The Economics of Aging

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ The Colby's (cc)
❾ **Movie:** Starflight One (1983). Lee Majors, Hal Linden.
⓭ Heritage: Civilization and the Jews
㉑ Abnaki: The Native People of Maine
㉛ Only One New York
🅗 **Movie:** Starman
🅦 **Movie:** Against All Odds

9:30
❹ Night Court
㉑ This Old House
㉛ Neighborhood Voices

10:00
❷ Knots Landing
❹ Hill Street Blues
❺⓫ News
❼ 20/20 (cc)
⓭ Metroline
㉑ Austin City Limits
㉛ On Our Own
🅢 The Honeymooners . . . The Lost Episodes (cc)

10:30
⓫ News
㉛ Doctor Who

11:00
❷❹❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ The Nadine Gordimer Stories: A Chip of Glass Ruby
㉑ Nightly Business Report
🅗 **Movie:** Murrow
🅝 **Movie:** The Ploughman's Lunch
🅢 **Movie:** King David
🅦 **Movie:** Nightdreams

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅦 **Movie:** Supergirl

12:40
❷ **Movie:** From Hell to Victory (1979). George Peppard, George Hamilton.

1:00
❺ Get Smart
❼ **Movie:** Last of the Fast Guns (1958). Jock Mahoney, Lorne Greene. A gunfighter is hired to find a man's long-lost brother in Mexico.
❾ Joe Franklin
⓫ Comedy Break
🅗 Inside the NFL
🅢 **Movie:** The Naked Face

1:15
🅝 **Movie:** Erendira

1:30
❹⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Action in the North Atlantic (1943). Humphrey Bogart, Raymond Massey.
❾ **Movie:** The Last Challenge (1967). Glenn Ford, Angie Dickinson.
⓫ Lifestyles of the Rich and Famous
🅗 **Movie:** D.C. Cab

2:30
❹ Ben Casey
🅦 **Movie:** Erendira

2:55
🅢 **Movie:** The Rosebud Beach Hotel

3:00
⓫ Emergency

3:30
❹ Ben Casey

3:45
🅗 **Movie:** The Champ

4:00
❾ Joe Franklin
⓫ Kung Fu

4:25
🅢 The Honeymooners . . . The Lost Episodes

4:30
❹ Here's Lucy

4:36
❺ Get Smart

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:10
🅢 **Movie:** The Sky Is Gray

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

FRI., JAN. 31

6:00
❷❹❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ People, Pets, and Dr. Marc
🅗 **Movie:** Not *Necessarily* the News
🅢 **Movie:** Unfaithfully Yours

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅗 **Movie:** Hysterical

7:00
❷❹❼ News
❺ Three's Company
❾ Million Dollar Chance of a Lifetime
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report
🅦 **Movie:** Bells

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ **Hockey:** Rangers vs. Buffalo
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ Misfits of Science
❺ P.M. Magazine
❼ Webster (cc)
⓫ **Movie:** The Magnificent Seven Ride! (1972). Lee Van Cleef, Stefanie Powers.
㉑㉛ Washington Week in Review
🅗 **Movie:** Into the Night
🅝 **Movie:** Brief Encounter
🅢 **Movie:** The Dead Zone

8:30
❺ All in the Family
❼ Mr. Belvedere (cc)
⓭㉛ Wall Street Week
㉑ The Moviemakers: The Producers

9:00
❷ Dallas
❹ Knight Rider
❺ Merv Griffin
❼ Diff'rent Strokes (cc)
⓭ Great Performances: Einstein on the Beach—The Changing Image of Opera
㉑ **Movie:** My Lucky Star (1938). Sonja Henie, Richard Greene.
㉛ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part I)
🅦 **Movie:** Into the Night

9:30
❼ He's the Mayor

10:00
❷ Falcon Crest
❹ Miami Vice
❺⓫ News
❼ Fall Guy (cc)
⓭ On Stage at Wolf Trap—The Golden Boys of Bandstand
㉛ P. O. V.
🅗 **Movie:** The Rosebud Beach Hotel
🅝 **Movie:** Old Enough
🅢 **Movie:** Thief of Hearts

10:30
❾⓫ News
㉑ Backstage Tonight: Ella Fitzgerald and B. B. King
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ **Movie:** The Road to Utopia (1945). Bing Crosby, Bob Hope.
㉑ Nightly Business Report
Ⓦ **Movie:** Champagne for Breakfast

11:30
❷ **Movie:** The Idolmaker (1980). Ray Sharkey, Peter Gallagher.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
Ⓗ 1st & Ten

12 MIDNIGHT
❼ New York Hot Tracks
❾ Hawaii Five-O
⓫ Star Trek
Ⓗ **Movie:** Razorback
Ⓝ **Movie:** The Go Masters
Ⓢ **Movie:** The French Lieutenant's Woman

12:30
❹ Friday Night Videos
❺ Comedy Tonight
Ⓦ **Movie:** Lipps & McCain

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break

1:30
❼ Eye on Hollywood
⓫ News

1:40
Ⓗ **Movie:** Daniel

2:00
❹ News
❺ **Movie:** The Users (1978). Jaclyn Smith, Tony Curtis.
❼ Dick Clark's Nitetime
❾ **Movie:** Journey to Shiloh (1968). James Caan, Brenda Scott.
⓫ Start of Something Big
Ⓦ **Movie:** The Brother From Another Planet

2:05
Ⓢ **Movie:** 1990: The Bronx Warriors

2:09
❷ **Movie:** Having Babies II (1977). Wayne Rogers, Carol Lynley.

2:30
❹ Price Is Right

3:00
❹ Music City USA
❼ Headline Chasers
⓫ Emergency

3:30
❹ Hit City

3:35
Ⓢ **Movie:** Bells

3:55
Ⓗ **Movie:** The Lonely Guy

4:00
❹ Ben Casey
❾ Joe Franklin
⓫ Kung Fu
Ⓦ **Movie:** The Naked Face

4:23
❷ Newsmakers

4:26
❺ Get Smart

4:53
❷ **Movie:** The Alien Factor (1978). Don Leifert, Tom Griffith.

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:15
Ⓢ Faerie Tale Theatre: Beauty and the Beast

5:30
❾ ⓫ News
Ⓗ 1st & Ten

MON., FEB. 3

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ This Old House

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Dr. Who
Ⓢ Dire Straits: Brothers in Arms

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: The Screenwriter
㉑ Nightly Business Report
Ⓦ **Movie:** Trenchcoat

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ The Long Island Report
Ⓗ Fraggle Rock
Ⓢ It's Showtime

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** Rear Window (1954). James Stewart, Grace Kelly.
㉑ Brainstormers
㉛ Romany Trail: Gypsy Music Into Europe (Part II)
Ⓗ **Movie:** The Goodbye Girl
Ⓝ **Movie:** Blood Simple
Ⓢ Robin Hood: The Cross of St. Ciricus

8:30
❺ All in the Family
❾ **Basketball:** Providence vs. St. Johns
⓭ Adam Smith's Money World
㉑ Profiles of Nature

9:00
❷ **Movie:** Sins (1985). Part II. Joan Collins. (See Sun., Feb. 2 at 8 p. m.)
❹ **Movie:** Peter the Great (1985). Part II. Maximilian Schell, Vanessa Redgrave. (See Sun., Feb. 2 at 9 p. m.)
❺ Merv Griffin
❼ **Movie:** Gladiator
⓭ American Playhouse: Valentine's Revenge
㉑ Nature: Rhino on the Run
㉛ Playing Shakespeare
Ⓢ **Movie:** Rope
Ⓦ **Movie:** Supergirl

10:00
❺ ⓫ News
⓭ A Walk Through the 20th Century With Bill Moyers: The Second American Revolution (Part I)
㉑ River Journeys: The Nile With Brian Thompson
㉛ Mini Playhouse
Ⓗ **Movie:** Into the Night
Ⓝ **Movie:** Rope

10:30
❾ In Celebration of Black Culture (Part I)
⓫ News
㉛ Doctor Who
Ⓢ **Movie:** Midnight Madness

11:00
❷ ❹ News
❺ Taxi
❼ News
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ Governor Cuomo's New York State Budget Message
㉑ Nightly Business Report
Ⓦ **Movie:** The Adventures of Rick Quick, Private Dick

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
⓭ Mystery: Agatha Christie's Miss Marple—The Moving Finger (Part II)
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
Ⓗ The Hitchhiker
Ⓝ **Movie:** Brief Encounter

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓭ To the Manor Born
Ⓗ **Movie:** Rider on the Rain
Ⓢ Dire Straits: Brothers in Arms
Ⓦ **Movie:** Midnight Express

12:40
❷ **Movie:** Heartaches (1981). Margot Kidder, Annie Potts.

1:00
❺ Get Smart
❼ **Movie:** Ski Party (1969). Frankie Avalon, Dwayne Hickman.
❾ Joe Franklin
⓫ Comedy Break

1:30
❹ ⓫ News
❺ I Love Lucy
Ⓢ **Movie:** A Nightmare on Elm Street

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Jane Eyre (1971). George C. Scott, Susannah York.
❾ **Movie:** The Fighting O'Flynn (1949). Douglas Fairbanks Jr., Helena Carter.
⓫ **Movie:** Battle of the Bulge (1966). Part I. Henry Fonda, Robert Ryan. An American colonel plays a game of hide-and-seek with the enemy hoping to deplete its gas supply.

2:30
❹ Ben Casey
Ⓗ **Movie:** Modern Romance
Ⓦ **Movie:** Escape From El Diablo

3:15
Ⓢ **Movie:** The Keep

3:30
❹ Ben Casey

4:00
❾ Joe Franklin
⓫ Kung Fu
Ⓦ **Movie:** The Ice Pirates

4:10
Ⓗ **Movie:** The Big Score

4:17
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
Ⓢ Robin Hood: The Cross of St. Ciricus

TUE., FEB. 4

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Frugal Gourmet
Ⓗ **Movie:** Android
Ⓢ **Movie:** Faerie Tale Theatre: Cinderella (cc)

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature: The Marsh
㉑ Nightly Business Report
Ⓢ Waylon Jennings: A Cowboy in London
Ⓦ Rock and Roll: The Early Years

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment

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TELEVISION

Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Not *Necessarily* the News

8:00
2 Melba
4 A-Team
5 P.M. Magazine
7 Who's the Boss? (cc)
9 News
11 **Movie:** The Dark Secret of Harry Home (1978). Part I. Bette Davis, John Calvin.
21 We'll Meet Again
31 Mystery: Agatha Christie's Miss Marple—The Moving Finger (Part II)
H **Movie:** The Empire Strikes Back
N Heimat: The Call of Far Away Places (Part I)
S **Movie:** Kidco
W **Movie:** Breakin' 2 Electric Boogaloo

8:30
2 Charlie & Company
5 All in the Family
7 Growing Pains (cc)
9 Family Feud
13 Innovation: Starting Life Too Soon

9:00
2 **Movie:** Sins (1985). Part III. Joan Collins. (See Sun., Feb. 2 at 8 p. m.)
4 **Movie:** Peter the Great (1985). Part III. Jan Nikias, Laurence Olivier. (See Sun., Feb. 2 at 9 p. m.)
5 Merv Griffin
7 Moonlighting (cc)
9 **Movie:** Double Exposure (1981). Michael Palin, James Stacy.
13 Nova: Horsemen of China
21 Masterpiece Theatre: Bleak House (Part VIII)
31 **Special:** Say Amen, Somebody

9:30
W **Movie:** P'Tang, Yang, Kipperbang

10:00
5 11 News
7 Spenser: For Hire (cc)
13 Frontline: Growing Up Poor
21 The Price
N **Movie:** The Dresser
S **Movie:** King David

10:15
H **Movie:** Murrow

10:30
11 News
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Carson's Comedy Classics
13 Third Annual Report of the Secretaries of State
21 Nightly Business Report
W **Movie:** All the Way In

11:30
2 Simon & Simon
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-0
11 Star Trek
13 SCTV
N **Movie:** Old Enough
S **Movie:** Easy Rider

12:15
H **Movie:** Losin' It

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W **Movie:** The Naked Face

12:40
2 **Movie:** The Good Guys and the Bad Guys (1969). Robert Mitchum, George Kennedy.

1:00
5 Get Smart
7 **Movie:** Peyton Place (1957). Lana Turner, Lloyd Nolan. The passions of a small New England town.
9 Joe Franklin
11 Comedy Break

1:30
4 11 News
5 I Love Lucy

1:40
S **Movie:** The French Woman

2:00
2 News
4 Price Is Right
5 **Movie:** The Wrong Man (1957). Henry Fonda, Vera Miles. A real life drama of two people caught in an amazing web of mistaken identity.
9 **Movie:** Kiss the Girls and Make Them Die (1967).
11 Christian Children's Fund
H **Movie:** The Hotel New Hampshire

2:30
4 Ben Casey
11 **Movie:** Battle of the Bulge (1966). Part II. Dana Andrews, Pier Angeli. (Part I, Mon., Feb.3 at 2 a. m.)
W **Movie:** The Little Drummer Girl

3:20
S Waylon Jennings: A Cowboy in London

3:30
4 Ben Casey

3:55
H **Movie:** Videodrome

4:00
9 Joe Franklin
11 Kung Fu

4:14
5 Get Smart

4:30
4 Here's Lucy
S R.W.

5:00
4 Here's Lucy
9 News
11 Life of Riley
S Familytime: Fatty Finn

5:25
H Remember When: It'll Fly—The Story of American Inventors

5:30
4 Flying Nun
7 Morning Stretch
11 News

Weekend, February 1–2

SAT., FEB. 1

6:00
4 Sonrisas
5 Young Edition
9 David Toma
11 It's Your Business
H **Movie:** The Mysterious Stranger

6:30
2 Patchwork Family
4 Hickory Hideout
5 World Tomorrow
7 Hee Haw
9 Face-off
11 Josie and the Pussycats
S Joshua's Confusion

7:00
4 Robotech
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Tom and Jerry
S Robin Hood: The Inheritance

7:30
2 Kidsworld
4 Cliffwood Avenue Kids
5 Woody Woodpecker
7 Kids, Incorporated
9 In Depth
11 Voltron
H **Movie:** The Empire Strikes Back

8:00
2 Berenstain Bears
4 Snorks
5 Wonderama
7 Scooby's Mystery Funhouse/ABC Funfit
9 Straight Talk
11 Little Rascals
13 Adam Smith's Money World
S **Movie:** Never So Few

8:30
2 The Wuzzles
4 Gummi Bears
5 The Flintstones
7 Bugs Bunny/Looney Tunes Comedy Hour
11 The Munsters
13 Wall $treet Week

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Dukes of Hazzard
9 Millionaire Maker
11 Solid Gold
13 John McLaughlin: One-on-One
W **Movie:** Wuthering Heights

9:30
2 Dungeons and Dragons
7 Ewoks/Droids Adventure Hour
13 Washington Week in Review
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Bionic Woman
9 BJ/Lobo
11 Puttin' On the Hits
13 Congress: We the People
31 Body Electric
H Inside the NFL

10:05
S **Movie:** Until They Sail

10:30
4 Punky Brewster
7 Super Powers Team: Galactic Guardians
11 FTV
31 Owl TV

11:00
2 Richie Rich
4 Alvin and the Chipmunks
5 **Movie:** Ten Gentlemen From West Point (1942). George Montgomery, Maureen O'Hara.
7 13 Ghosts of Scooby Doo
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City
H **Movie:** The Champ
W **Movie:** The Little Prince

11:30
2 Astro Minute
4 Kidd Video
7 The Littles
13 Open Mind
31 Rockschool

12 NOON
2 Pole Position
4 Mr. T
7 Weekend Specials (cc)
9 Voyagers
11 Wrestling
13 Frontline: Sue the Doctor?
21 Gourmet Cooking
31 Video Music Box (Part I)
S **Movie:** The Flamingo Kid

12:30
2 Get Along Gang
4 Spider Man
7 American Bandstand
21 This Old House (cc)
W **Movie:** Finian's Rainbow

1:00
2 Inside Soaps
4 **College Basketball:** TBA
5 **Movie:** Gammera, Super Monster (1980).
9 **Movie:** Seven (1979). William Smith, Barbara Leigh.
11 **Movie:** Carrie (1976). Sissy Spacek, Piper Laurie.
13 The Shakespeare Hour: A Midsummer Night's Dream (Part II)
21 Kathy's Kitchen
31 Video Music Box (Part II)
H **Movie:** Dreamscape

1:30
2 NFL Weekend Review
7 New York Hot Tracks
21 Square-Foot Gardening

2:00
2 NBA Basketball
13 American Playhouse: The Roommate

21 Motorweek
S **Movie:** Nate and Hayes

2:30
7 Greatest Sports Legends
21 Gourmet Cooking

3:00
4 **College Basketball:** TBA
5 **Movie:** Stroke of Death. Kung fu action.
7 Professional Bowlers Tour
9 **Movie:** Warriors of the Wasteland (1984). Fred Williamson, Anna Kanakis.
11 Star Games
21 Cats & Dogs
H Remember When: It'll Never Fly—The Story of American Inventors
W **Movie:** Rocky

3:30
21 Motorweek

4:00
11 Dance Fever
13 This Old House
21 House for All Seasons (cc)
H **Movie:** The Dresser
S Waylon Jennings: A Cowboy in London

4:30
2 **Golf:** Pebble Beach Pro-Am Tournament
7 Wide World of Sports
11 Puttin' On the Hits
13 Innovation: Smile
21 Owl/TV

5:00
4 Exciting World of Speed and Beauty
5 Mission Impossible
9 Greatest American Hero
11 Fame
13 Nova: Goddess of the Earth
21 German Professional Soccer
31 Video Music Box (Part I)
S **Movie:** Running Brave
W **Movie:** Splash

5:30
4 Super Chargers

6:00
2 The People
4 7 News
5 What's Happening Now
9 Wrestling
11 Laverne & Shirley
13 Nature: The Feathered Swarm
21 Shakespeare Hour
31 Only One New York
H **Movie:** The Main Event

6:30
2 4 7 News
5 Small Wonder
11 Gimme a Break
31 Eye on Dance

7:00
2 9 News
4 Strictly Business
5 Too Close for Comfort
7 It's a Living
11 The Jeffersons
13 Newton's Apple
21 Wall $treet Week
31 Washington Week in Review
S Robin Hood: The Inheritance
W **Movie:** The Breakfast Club

7:30
2 Only in America With Greg Jackson
4 Fight Back
5 Archie Bunker's Place
7 New York Views
9 **Hockey:** Rangers vs. Hartford
11 At the Movies
13 Wild America: Woodpeckers—Nature's Hammerheads
21 Moneymakers V
31 McLaughlin Group

8:00
2 Airwolf
4 Gimme a Break
5 **Movie:** The Roaring Twenties (1939). James Cagney, Humphrey Bogart.
7 Red Foxx Show
11 **Movie:** Cool Hand Luke (1967). Paul Newman.
13 Nature of Things: The Gabra
21 Heritage: Civilization and the Jews
31 Mini Playhouse
H **Movie:** The Empire Strikes Back
N **Movie:** Full Moon in Paris
S **Movie:** Mischief

8:30
4 Facts of Life
7 Benson
31 Looking East

9:00
2 **Movie:** Kung Fu
4 Golden Girls
7 Lady Blue (cc)
13 Mystery: Agatha Christie's Miss Marple—The Moving Finger (Part II)
21 Planet Earth
31 Hello Jerusalem
W **Movie:** Choose Me

9:30
4 227

10:00
4 Hunter
5 News
7 Love Boat (cc)
13 Film on Film: Ready When You Are, Mr. DeMille
21 Cyrano de Bergerac (1950). José Ferrer, Mala Powers.
31 Playing Shakespeare
N **Movie:** Blithe Spirit
S **Movie:** The Flamingo Kid

10:15
H Not *Necessarily* the News

10:30
5 Black News
9 Wrestling
11 News

11:00
2 4 7 News
5 **Movie:** North by Northwest (1959). Cary Grant, James Mason.
11 Tales From the Darkside
13 **Movie:** Cleopatra (1934). Claudette Colbert.
H The Hitchhiker
W **Movie:** One Way at a Time

11:30
4 David Letterman: Fourth Anniversary Special
7 News (cc)
9 Racing
11 The Honeymooners
H **Movie:** The Champ

11:45
2 **Movie:** Darling Lili (1970). Julie Andrews, Rock Hudson.
7 **Movie:** Strange Invaders (1983). Paul Le Mat, Nancy Allen.

12 MIDNIGHT
9 **Movie:** The House That Would Not Die (1970). Michael Anderson, Barbara Stanwyck.
11 Dempsey & Makepeace
N **Movie:** Easy Rider
S **Movie:** Island of a Thousand Delights

12:30
W **Movie:** Doing It

1:00
4 Ghost Story
11 Twilight Zone

1:20
S **Movie:** Nate and Hayes

1:30
9 **Movie:** Night Gallery (1969). Joan Crawford, Barry Sullivan.
11 News

1:40
5 **Movie:** John and Mary (1969). Dustin Hoffman, Mia Farrow.
7 **Movie:** The Sentinel (1977). Chris Sarandon, Cristina Raines.
H **Movie:** The Big Score

2:00
4 Ben Casey
11 At the Movies
W **Movie:** Crimes of Passion

2:30
11 **Movie:** Superbug (1975). Robert Mark, Sal Borgese.

2:45
2 **Movie:** Double Image (1970). George Hamilton, Barbara Anderson.

3:00
4 **Movie:** Sherlock Holmes and the Secret Weapon (1942). Basil Rathbone.

3:05
S **Movie:** Mischief

3:10
H **Movie:** Videodrome

3:30
9 **Movie:** Unknown World (1951). Bruce Kellogg, Marilyn Nash .

3:45
W **Movie:** Merry Christmas, Mr. Lawrence

4:30
11 One Step Beyond

4:40
H **Movie:** Reuben, Reuben

4:49
2 **Movie:** The Man Who Would Not Die (1975). Keenan Wynn, Dorothy Malone.

4:50
S Waylon Jennings: A Cowboy in London

5:00
9 News
11 Life of Riley

5:30
9 Millionaire Maker
11 News

SUN., FEB. 2

6:00
4 Joy of Gardening
5 Black News
9 In Depth
11 Insight
S **Movie:** The Brass Ring

6:30
2 Kidsworld
4 Journey to Adventure
5 Young Edition
7 11 Christopher Close-up
9 New Jersey People
H **Movie:** Arabian Adventure

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Robotech
5 Hour of Power
7 Faith for Today
9 Face-off
11 Old Time Gospel Hour

7:30
2 Channel 2 the People
4 Funtastic World of Hanna-Barbera
7 This Is the Life
9 Meet the Mayors
13 Sesame Street (cc)
S The Valentine's Day That Almost Wasn't

8:00
2 Way to Go
5 Jimmy Swaggart
7 Insight
9 It Is Written
11 Frederick K. Price
S The Zertigo Diamond Caper

8:30
2 For Our Times
7 Tiempo
9 Day of Discovery
13 Mister Rogers' Neighborhood
H Fraggle Rock

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 Josie and the Pussycats
13 Sesame Street
H **Movie:** Turk 182!
S Shelley Duvall's Tall Tales & Legends: Johnny Appleseed (cc)
W **Movie:** Rope

9:30
4 Positively Black
5 Leave It to Beaver
7 Wild Kingdom
9 Point of View
11 Heathcliff

10:00
4 Essence
5 **Special:** Silverhawks
7 America's Top 10
9 Sunday Mass
11 Super Sunday
13 Reading Rainbow
S **Movie:** The Empire Strikes Back

10:30
2 Face the Nation
4 First Estate: Religion in Review
7 Entertainment This Week
9 Meet the Mayors
11 Three Stooges

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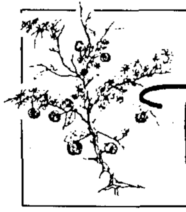

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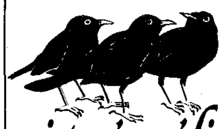

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TELEVISION

⓭ Family Classics: The Prince and the Pauper

11:00
❷ Wall Street Journal Report
❹ Today in New York
❺ **Movie:** Tarzan's Finds a Son (1939). Johnny Weissmuller, Maureen O'Sullivan.
❾ David Toma
⓫ FTV
⓭ Wonderworks: The Boy Who Never Was
🅗 **Movie:** Runaway
🅦 **Movie:** Johnny Dangerously

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ **Movie:** It Ain't Hay (1943). Bud Abbott, Lou Costello.
㉑ Wall $treet Week

12 NOON
❷ **College Basketball:** TBA
❹ McLaughlin Group
❾ Dr. Schuller
⓭ Currents: Life Care—The Economics of Aging
㉑ Tony Brown's Journal

12:05
🅢 The Honeymooners . . . The Lost Episodes

12:30
❹ Meet the Press
❼ Eyewitness News Conference
⓭ Inside Albany
㉑ **Movie:** Submarine Alert (1943). Richard Arlen.

12:45
❺ **Movie:** Kate Bliss and the Tickertape Kid (1978). Suzanne Pleshette, Don Meredith.

1:00
❹ College Basketball
❼ Like It Is
❾ **Movie:** W (1974). Michael Witney, Twiggy.
⓫ **Movie:** Back to the Planet of the Apes (1974). Roddy McDowall, Ron Harper.
⓭ Firing Line
🅗 Berenstain Bears' Comic Valentine
🅢 **Movie:** Gaslight
🅦 **Movie:** American Dreamer

1:30
🅗 **Movie:** The Adventures of Buckaroo Banzai: Across the 8th Dimension

2:00
❷ Sports Sunday
❼ Ebony/Jet Showcase
⓭ Great Performances: Einstein on the Beach—The Changing Image of Opera
㉑ Japan: The Changing Tradition
㉛ Kup's Show

2:30
❼ Hollywood Close-up
㉑ India Cabaret
🅢 **Movie:** Two of a King

2:45
❺ **Movie:** Goodbye Columbus (1969). Richard Benjamin, Ali MacGraw.

3:00
❹ Sportsworld
❼ World Cup Skiing
❾ **Movie:** The Night the City Screamed (1980). Raymond Burr, David Cassidy. A blackout in the heat of summer plunges New York City into darkness and creates problems for the people forced to endure it.
⓫ **Movie:** The Beastmaster (1983). Marc Singer, Tanya Roberts.
⓭ America's Musical Theater: The Cradle Will Rock
㉛ World Chronicle
🅦 **Movie:** Breakin'

3:30
㉑ Bobby Bowden: Finding a Way
㉛ Wall Street Week
🅗 **Movie:** Arabian Adventure

4:00
❷ **Golf:** Pebble Beach Pro-Am Tournament
❼ Wide World of Sports
㉑ Inside Albany
㉛ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (Part I)
🅢 **Movie:** To Be or Not to Be (1983).

4:30
❹ War of the Stars
⓭ Steady as She Goes
㉑ Great Parks of the World

5:00
❹ Hard Road to Glory: The Black Athlete in America
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
⓭ Heritage: Civilization and the Jews
㉑ Undersea World of Jacques Cousteau
㉛ Mystery: Agatha Christie's Miss Marple—The Moving Finger (Part I)
🅦 Faerie Tale Theatre: Rapunzel

5:30
🅗 Fraggle Rock

6:00
❷ ❹ News
❺ **Movie:** Taxi Driver (1976). Robert De Niro, Jodie Foster.
❾ Police Story
⓫ **Movie:** The Howling (1981). Dee Wallace.
⓭ Planet Earth: The Blue Planet
㉑ McLaughlin Group
🅗 **Movie:** St. Helens
🅢 **Movie:** Star Trek III: The Search for Spock
🅦 Faerie Tale Theatre: Goldilocks

6:30
❷ ❹ News
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Disney Sunday Night Movie: Help Wanted—Kids
❾ Street Hawk
⓭ Wonderworks: Hockey Night
㉑ Wild America
🅦 **Movie:** Night of the Comet

7:30
❹ Silver Spoons
㉑ Computer Chronicles

8:00
❷ **Movie:** Sins (1985). Part I. Joan Collins. A story of intrigue and romance in the fashion and magazine world.
❹ Amazing Stories
❺ Star Search
❾ **Basketball:** Knicks vs. Los Angeles
⓫ Lifestyles of the Rich and Famous
⓭ Nature: Rhino on the Run
㉑ Mystery: Agatha Christie's Miss Marple—The Body in the Library (Part II)
㉛ From Oregon With Love
🅗 **Movie:** Turk 182!
🅝 **Movie:** Bread and Chocolate
🅢 **Movie:** The Empire Strikes Back

8:30
❹ Alfred Hitchcock Presents

9:00
❹ **Movie:** Peter the Great (1985). Part I of IV. Vanessa Redgrave. An epic miniseries dramatizing the life of Russia's greatest czar.
❺ Merv Griffin
❼ **Movie:** Octopussy (1983). Roger Moore, Louis Jourdan.
⓫ Love Boat
⓭ Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (cc)
㉑ **Movie:** We're Not Dressing (1934). Bing Crosby, George Burns.
㉛ America's Musical Theatre: Happy End (Part I)
🅦 **Movie:** Honeysuckle Rose

10:00
❺ ⓫ News
⓭ The Shakespeare Hour: Twelfth Night (Part I)
🅗 **Movie:** Runaway
🅝 **Movie:** Swann in Love

10:05
🅢 Brothers

10:15
㉑ Wallace Putnam: The Museum and the Artist

10:30
❺ Sports Extra
❾ Face-off
⓫ Christian Science Monitor Reports
㉑ European Journal
🅢 Best of Bizarre 84

11:00
❷ ❹ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ The Tripods
㉑ Crime File
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** Maria's Lovers

11:15
❷ News

11:30
❺ Blue Night
❾ Millionaire Maker
⓫ The Honeymooners
⓭ SCTV

11:45
❷ Sports Update
🅗 **Movie:** Purple Hearts
🅢 **Movie:** To Be or Not to Be (1983).

11:50
❼ News

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❾ Jimmy Swaggart
⓫ Star Trek
⓭ Monty Python's Flying Circus
🅝 **Movie:** Honeysuckle Rose

12:20
❼ News

12:30
❹ **Movie:** The Stranger (1946). Orson Welles, Loretta Young.
❺ Naked City

12:35
❼ Sports Special

12:50
❼ **Movie:** Shaft (1971). Richard Roundtree, Moses Gunn.

1:00
❷ Barnaby Jones
❾ **Movie:** Twilight for the Gods (1958). Rock Hudson, Arthur Kennedy.
⓫ Tales From the Darkside
🅦 **Movie:** Rope

1:30
❺ David Susskind
⓫ News

1:40
🅢 **Movie:** Star Trek III: The Search for Spock

1:45
🅗 Joe Piscopo Special

2:00
❷ News
❹ Positively Black
⓫ Star Games

2:30
❹ First Estate: Religion in Review

2:45
❼ **Movie:** Devil's 8 (1969). Christopher George, Fabian.
🅗 **Movie:** The Clairvoyant

3:00
❹ News
❾ **Movie:** Escort West (1959). Victor Mature, Elaine Stewart.
⓫ **Movie:** The True Game of Death

3:30
❺ World Vision
🅢 **Movie:** Two of a Kind

4:25
🅗 **Movie:** The Adventures of Buckaroo Banzai: Across the 8th Dimension

5:00
❾ News
⓫ Life of Riley

5:05
🅢 Brothers

5:30
❼ Morning Stretch
⓫ News
🅢 Shelley Duvall's Tall Tales & Legends: Johnny Appleseed (cc)

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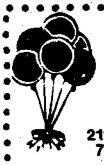

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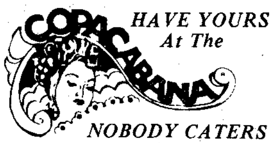

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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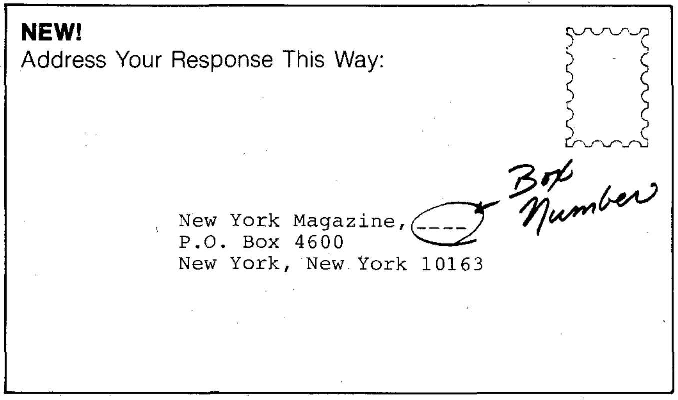

New York Magazine, ____
P.O. Box 4600
New York, New York 10163

STRICTLY PERSONALS

New Gentleman In NY—Intelligent, attractive, athletic, 31, 5'10", slim, runs major business in CA, moving to NYC. I seek a new partner in this great city. Photo/bio, please. NYM V474.

Why Not—Meet a glamorous Jewish redhead, mid 40's, with zest for living, loving and traveling. Requires unattached, Jewish, non-smoking, successful decision-maker to mid 50's. NYM G624.

Cute, Petite Blond—29, seeks a sensitive, caring man, 29-40, must want marriage, romance, honesty, trust and all the rest that follows. Bio/photo. NYM H276.

Sybaritic Green-Eyed Professional—Jewish male, 30, 6'. Desires slim, pretty woman for fun, romance and marriage. Note/photo/phone. NYM G628.

Latin From Manhattan?—Or just have that dark sultry look? I'm very handsome, tall, blue-eyed, 38 and ready to add to your life. Passions are great food, dancing, movies, romance and adventure. You're 5'5" plus, beautiful, sensitive, flashing eyes, smoke you don't, 25-35, and can share that special joy with the right man. Photo is very important. NYM G618.

Modified Type A—Small business owner who has learned to balance her life. Loves New York, theater, dancing, good talk, time with close friends, music from rock to classical. Warm, witty, slim, attractive, non-smoking, Jewish Manhattanite, 44. Looking for a man who's kind and open about his feelings, self-aware but not self-involved, ready for real involvement with a non-traditional woman. NYM V532.

CT Jewish Surgeon—33, athletic, truly great catch, handsome, sensitive, successful, seeks attractive, well-endowed, intelligent, non-smoker for friend, then marriage and family. Photo/bio/phone. NYM G650.

Great Mind, Great Body, Great Spirit—Former world traveler, Jewish and female, 43, ready to settle down with kindred man with humor, integrity and pizzazz, mid 30's-40's, preferably Jewish. Note/photo/phone. NYM V417.

Very Pretty, Bright, Shapely—Successful lady, 28, warm, well-educated professional, Christian. Seek similar CT/NY gent. Many interests include sports, music, travel. Photo, please. NYM H275.

New York City Police Officer—Single, white male, 32, attractive, Catholic seeks a lasting, meaningful relationship with a single, white female. I'm warm, sensitive and emotional. Enjoy boating, fishing, tennis and romance with a special lady. Photo/phone. NYM V601.

Vivacious, Warm, Very Attractive—Slim, businesswoman with a social conscience. I enjoy work, life, fun, humor, outdoors, sports, music, dancing, travel, people. Seeks male counterpart who is sharp, in 50's, without emotional ties to a former relationship. NYM V602.

Verbal, Spirited, Affectionate—47, Jewish divorced woman looking for fun-loving, warm, demonstrative partner for enjoying life. Bio/phone/photo, please. NYM H265.

Brainy, Beautiful Artist—Slim, sexy, fit, single white female, high-spirited, unconventional, witty, passionate, very warm individualist who is the top creative professional in respected media field, 36, sophisticated Manhattanite and multilingual internationalist; seeks handsome, romantic, successful, tall, fit, intellectually and sensually stimulating single man of character, 32-48, with whom to enjoy life. Phone/photo. I'll return yours and send you mine. NYM G654.

A Passion For Excellence—Sincere, handsome and dynamic Italian-American male, young 40's. Seeking one-of-a-kind, tall, slim, natural blond beauty to complement my international lifestyle and creative energy. Must be 24-30, non-smoker, who is physically fit and emotionally secure. Bio/photo/phone. NYM V282.

Incurably Romantic, Good-Looking—Law professor turned entrepreneur who loves all sports, music, theater, haute cuisine and travel would love to share the same with the right female age 20-35. Photo greatly appreciated. NYM G604.

Handsome, Active and Fun—I seek a beautiful, mischievous female, in shape with a great shape, 26-early 30's. Exchange interests/photos. NYM V596.

Very Pretty Brunette—24, would like to meet the right man. Must be attractive, financially secure and have a nice personality. Photo/note. NYM V419.

Dichotomously Yours—27, 5'9" MBA, needs bright, 27-35, attractive man who appreciates balance between intense work and play. Do you live in extremes; from all-night clubs to lazy hours of TV, reckless skiing to quiet walks, chic NY to sandy beaches? I do! Note/photo, nice too. NYM G603.

Jewish Lady, 50—Lovely, considered distinctive, youthful-looking, caring. Seeks companion for life's journey. Appreciate photo or copy. NYM V420.

Successful Physician—5'8", 155 lbs., South American, mid 50's, attractive, distinguished look, seeks nice, attractive female, over 5'5", late 30's or 40's. Likes NYC, travel, beaches, country, meaningful relationship, traditional values. Send note/phone. Photo a plus. POB 220, Woodbury, NY 11747.

Bergen County, NJ—With due modesty, sincere, refined professional Christian widow, mid 40's with great sense of humor and love of life, seeks similar gentleman of intellect, wit and integrity for genuine relationship. NYM G605.

Concerned Sister Of Sensational—Successful, 28, single Jewish male doctor would like to see him meet a classy female. If you are between 20-25, beautiful inside/out, articulate, educated and all woman, please let him know, he has everything except someone to share it with. Recent photo/bio a must. NYM G606.

Petite, Rounded, Fun-Loving—Attractive, professional woman, early 50's, seeks special man with whom to share love of life, including nature, all types of music, cross-country skiing, theater, good conversation and city serendipity. I also enjoy quiet times with someone who is affectionate, thoughtful and easy-going. NYM G607.

Catch Me If You Can—Handsome, professional male in his thirties, looking for a special lady. NYM V423.

You Couldn't Ask For More—Very pretty, affectionate, vivacious, Jewish woman physician, in Manhattan, 35, divorced, with diverse interests. I am seeking a marriage-minded, Jewish, professional man, 35-50, who is intelligent, charming, caring and wants a warm, romantic relationship with a serious future. Note/photo/phone. NYM V424.

Make Me Laugh—Tall, professional, Jewish woman, 29, music lover, funny, seeks sophisticated, Jewish man with intelligence, gentleness and openness. An outrageous sense of humor would be truly irresistible. Photo helpful. NYM V425.

Handsome, Bearded Manhattanite— 37 5'11", I'm romantic, affectionate, in grea shape and lots of fun. Looking for down-to-earth, intelligent, sensitive an slender, non-smoking lady, 25-35. A person who radiates beauty both inside an out for a perfect partner. Photo/bio must for reply; will exchange. NY H185.

Uptown Or Downtown—Attractive bright woman, 24, seeks sincere, witt man, 25-30, for fun and adventure. Bio phone/photo. NYM V326.

Extremely Successful—Insurance executive, age 42, non-smoker, jogger wit great sense of humor, seeks slim, intelligent, attractive lady, age 26-40. If yo would like a man who really is genuine honest and really likes people, please respond. Photo obligatory. NYM V371.

Money-Oriented Entrepreneur—Single white male, 40 years old, Manhattanite likes exotic autos and P.J. Clarkes. Seek single, white, Christian female who is educated, slim, pretty, 24-32 years old and non-smoker. Please send note/photo phone. NYM V375.

Where Are You?—Looking for a bright Jewish, slim, athletic, natural woman. I' 33, DDS and adventurist. If backpacking and travel appeals to you, maybe I' found you. Note/photo/phone. NYM V503.

Wealthy, LI Woman—41, wants to share it all with wealthy, LI man, who also has it all, except one another. Photo no necessary. Character, integrity and sincerity a must. All replies on the level will be contacted. Those with the kind o wealth that is intangible definitely considered. NYM V548.

Status Symbol—Lady with class, look and brains seeks suitable, energetic gentleman, 55 plus. NYM V414.

Something For Everyone—Very attractive, blond, Jewish female interested i meeting established, 40 plus man with variety of interests (tennis, skiing, travel theater) tall, non-smoker in good condition with good sense of humor preferred Non-special people need not apply. Photo if possible. NYM G601.

Handsome, Tall, Successful—Businessman seeks headturning woman, 24-35 I'm demanding and love being catered to No career women. Photo. NYM V415.

Country Woman (Northwest NJ)—Seek man, 40's-50's, with the creative brilliance and adventurous spirit of Malcolm Forbes (but don't have to be that rich and the warmth, charm, sensitivity and goodness of Kermit the Frog (bald is oka but need deeper voice). I am blond bright, self-employed, very attractive and very creative. NYM V416.

Stamford CT Exec—45, seeks attractive slim, non-smoking, Christian woman, 30 40, to share life's great moments. Photo note. NYM G602.

STRICTLY PERSONALS

Female, Model-Like—Seeks tall, Jewish, nice guy, 27-32, note/photo. NYM H261.

Foreign Intrigue—And earthy elegance. 43, 5'6", bright, very pretty. Seeks Jewish business dynamo, 48 plus, to love and share forever. Note/phone. NYM H262.

Attractive, Creative Artist—Seeks inspiration from charming, successful, romantic, fun-loving man, 36-46. I ask lots but offer same. Enjoy travel, dancing, outdoors, fine food, good friends. Photo/note/phone. NYM V421.

Good Timing—Good-looking, personable physician, 37, interested in meeting attractive, down-to-earth woman, 20-35, who enjoys outdoors, sports and travel. Let's meet and see if the time is right. Photo/phone. NYM V422.

Stop! You May Have Met Your Match—Charismatic MD, sensitive, sensual and successful, 45, 6'2", attractive and well-built. If you are a beautiful and bright woman, 25-40, who enjoys warmth and fun and is looking for a growing relationship, please send bio, photo, phone. NYM G608.

Remarkable, Ravishing Redhead—Desires Jewish male, tall, mid 30's-mid 40's, preferably for a lifetime of loving commitment with passion and romance. You are intelligent, affectionate, sexy, funny and successful. I am a sophisticated, classy, sensuous, fun-loving, financially comfortable woman, loves sports and cooking. If you are the man I'm looking for, you won't let this opportunity escape. Note/phone/photo, please. NYM V603.

Blue-Eyed Special Lady—Seeks a man who enjoys a romantic night at home eating popcorn while watching The Wizard Of Oz. I'm 28, savvy and successful, love skiing, traveling, theater, the outdoors and smiling. If you're confident, fun and 28-38, Jewish, let's start the corn popping! Note/phone/photo preferred. NYM V426.

Westernized Asian Physician—Male, 43, 5'8", athletic, slim, warm. Loves tennis, skiing, music, dance. Seeks Christian, 33-45, lady. No drugs/diseases. NYM V427.

Have You A Passion For Life?—Professional woman, 36, creative, classy, cute, interested in connecting and cuddling with successful, caring, down-to-earth male counterpart, 30-47. Photo/note/phone. NYM H263.

Computer Professional—White male, 27, attractive, independent, affectionate, passionate. Enjoys racquetball, theater, comedy clubs, sports, and cooking. Seeks nonsmoking, intelligent, NY/NJ female, 25-35. Note/photo/phone, please. NYM V428.

Professional Jewish Male—6', 25, athletic, good-looking, witty, warm and outgoing. Seeks an attractive, Jewish, professional woman with similar qualities. NYM V429.

Lady Veterinarian—Seeks successful, interesting, educated, happy, single white male, 40-50, non-smoker. P.O. Box 116, Demarest, NJ 07627.

Wanted: Mature Man—Greyish/todayish/playish, over 50, for exciting, tall, attractive, real woman. NYM G614.

Lovely, Brainy, Dynamic—Wellesley grad, 34, Jewish, athletic, ironic, tender, with very infrequent herpes, seeks smart, insightful, loving man for passionate commitment. NYM G609.

Tall, Slim And Handsome Male—30, quiet, sensitive, warm. Like outdoors, skiing, hiking, bicycling, movies and nice restaurants. Seeks slim female, 24-34, who wants a relationship with a nice guy. Bio/photo. NYM V430.

Sensitive, Sincere, Successful—Single, professional, intelligent male, 5'11". Looking for warm, intelligent, attractive female. NYM G610.

Rebel Survivor—Inquisitive 42, seeks discerning-eudaemonic-assertive woman with original thoughts in developing liaise. Bio/photo/note. NYM V431.

Beautiful, 5'6" Brunette—35, Jewish Manhattan dweller, successful executive, soft, sweet, tender, thoughtful and understanding. Likes nicer things in life. Would like to meet a man, 37-45, with similar qualities. Know how to treat a woman. Note/photo/phone. NYM H264.

Romance And Me—This handsome, Jewish, well-built, 5'9", athletic, 30, educated, successful, funny, sensitive man is still a dreamer. You are very pretty, 23-33, vivacious, successful, slim and prepared to share, grow and go through life's adventures side by side. Note/phone/photo. NYM V432.

Caring, Sensitive Male—30, 6', 185, seeks classy lady with sense of humor to share NY winters, fireside conversation, old movies, and romantic times. Non-smoker. Phone/photo/note. NYM G611.

Warm, Attractive, Petite Female—Physician, 31, seeks sincere, secure man who can laugh. NYM V433.

New To Manhattan—25, handsome, Jewish radio executive and displaced Detroiter, seeks down-to-earth woman, 21-27, who enjoys intelligent talk, a sincere partner and fun and laughter. Photo please. NYM V434.

Nice-Looking Exec—Seeks attractive Jewish woman in 30's who likes movies, concerts, good conversation. NYM G612.

Very Attractive Lady—European background, intelligent, cultured, financially independent, seeks well-educated, nice-looking, special Jewish man, 55-65, living in Manhattan. Note/photo. POB 883, Lenox Hill Sta., NY, NY 10021.

Woman-Child World Traveler—Stranded on Manhattan isle, seeks fellow adventurer, 28-40. Photo/phone. NYM G613.

Why Does A—Pretty, loving, shapely, smart, Jewish professional like me, 32, place an ad? To meet an honest, caring, attractive, successful man as partner for a good life. Note/phone. NYM G615.

I Have A Dog With No Nose—How does he smell? Terrible!! Made you laugh, huh? If you are a very special, attractive young lady, this tall, handsome man, 30's, will betcha a drink I can make you laugh some more. NYM H266.

Love To Enjoy NY And Life—With lady who enjoys opera, nature, good things of life, with single, sensitive, 45-year-old male. NYM V437.

Attractive, Professional Woman—34, with interest in travel and the arts, seeks sensitive, athletic man, 35-45, for companionship and possible long-term commitment. NYM V435.

Successful Businessman—Manhattan/Conn./Westchester, divorced, early 50's, happy being single. Seeks slender, uninhibited woman, under 5'5", between 30-42. For enjoyable times, no problems, just pleasure. Photo/note/phone. NYM V436.

If You Are—A successful and discriminating man, age 50-60, I would like to meet you. I'm a divorced, Jewish (not religious) business exec. Exceptionally pretty, petite with lovely figure, artistic, sensitive and affectionate, witty, well-educated and refined, financially and emotionally secure. I'm looking for a close and loving relationship. Please send recent photo if possible. NYM V438.

Tired Of Soup For One?—Me too. Vibrant, pretty, petite, tender, Jewish, MBA, 36, terrific tennis player, enjoys theater, country weekends, classical music. Hopes to find a man of intelligence, integrity, humor and heart to share life's feasts. Note/photo appreciated. NYM V439.

Lover, Husband, Friend, Partner—Does there exist a happy, intelligent, successful, spontaneous, sincere man who still believes that true loving, romantic relationship between equals are possible? He's wanted by beautiful, very successful, green-eyed blond, 34, who has brains and body, sensitivity, works hard and plays hard, loves laughter and hugs, travel and sunshine, and believes happy endings can really happen! Photo optional, but appreciated. NYM H267.

Renaissance Man—Seeks modern woman with old world values. NYM V440.

Loving, Attractive, Single—Jewish professional male, late 30's, seeks love of his life. Photo/phone. NYM H268.

Special, Loving Woman—Enlightened and successful, 40, desires compatible male, 35-50, to share life and love with. Photo/phone. NYM V441.

Easy To Love—Attractive, bright, funny, warm businesswoman, 41, seeking sensitive, open, warm, bright man to share good times. Photo/letter. NYM V442.

Doctor, Internist, Professor—45, 6', divorced, likes the Cloisters, good conversations, starry nights, mountain lakes, mystery books, and women who are not depressed. NYM H269.

Football Season's Over—Wanna go fishing? I am an attractive, successful, blond, 29, who loves nature, is down-to-earth, and has a heart of gold for the right man. Seeks honest, accomplished, Christian man, 25-35, to enjoy city culture and country adventure. Phone, photo if possible. NYM H270.

Young Widower—Secure with super successful career in politics and the arts, seeks model/actress (or could have been) with Ivy degree (or could have had) and interesting idealistic commitment. Beauty, brains, career, family, fun, dedications, silliness, integrity, all combine for you. I'm 5'11", trim. You're 25-35, curvy but slim. Photo please, unless you're so famous I don't need one. NYM V443.

Attractive, Petite, Jewish Divorcee—Early 40's, seeks dynamic, successful, witty man interested in dining, dancing, poker, tennis, travel and movies. Photo/bio/phone. NYM H271.

Northern NJ Executive—59, 5'11" and trim. Intelligent, educated and affluent. Outgoing and enjoys golf, swimming, new places and people. Starting over and would like to meet stylish, slim lady, 38-52. Phone/photo/note. NYM V444.

Enchanting Woman, 33—Creative, delightfully atypical, seeks the exceptional, Jewish male with whom to collaborate on future. Children in mind. NYM V446.

Attractive LI Woman—Accomplished, creative, educated, sweet, Jewish, 36, divorced mother of 2. Seeks tall, attractive, Jewish man, 31-44, for friendship, fun, caring, sharing and maybe more. Note/phone. NYM V447.

Attractive, Charming, Professional—Woman, 50, with penchant for arts, travel and France, would very much like to meet a cultured, warm, caring gentleman. Bio/phone. NYM V448.

Terrific Lady—Warm, attractive, athletic, college English professor, 38, seeks man of substance, 35-50, for caring and lasting relationship. Photo, please. NYM H272.

Successful, Handsome, Cerebral—Jewish male, 32, financially independent, emotionally integrated. Seeks kind and attractive woman who is verbal, feeling and emotionally appealing. Note/photo necessary for response. NYM H273.

Adventurous, Attractive, Affectionate—Bright, CT, ad exec, seeks tall man, 46-55, of warmth, wit, intelligence, in good shape mentally, physically, financially. Phone/photo/bio. NYM V449.

NJ Widower—6'2", fit, wealthy, seeks quality lady, 40-50. Let us meet for dinner. Photo. NYM V450.

Beautiful, Intelligent, LI Lady—White, theater professor, enjoys everything. Seeking intellectual, non-smoking male, under 65, patient, modest, creative, fun. NYM V451.

Very Attractive, Fun, Bright—33 years old, 5'7", MBA, seeks professional, mature man. Letter/photo. NYM V452.

Attractive Female, MD—Petite, warm, caring and a born-again Christian, seeks professional male, 31-45, who values the above attributes for special friendship and relationship. NYM V453.

Dizzy, Daffy, Demented Madcap—Narrowly escapes life sentence behind white, picket fence with daisies. Hoping for stay of execution till she finds the real thing. Photo/phone, please. NYM V454.

This Gentleman Prefers Brunettes—27, fun-loving, athletic, romantic attorney with Don Johnson looks, but taller and Jewish (if that matters). Seeks warm, passionate, down-to-earth, beautiful female. Photo/note. NYM V455.

Ivy League International Businessman—28, handsome, personable and sophisticated. Seeks intelligent, attractive woman to share the good life. NYM V470.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

I Have A Problem—I'm very attractive (tall, slender, blond) intelligent, well-educated, refined, late 40's, but I'm shy. I've been told that I intimidate men, because they think I am "stuck up." I am really warm and affectionate, but I'm too intimidated to show my real self. Can you help? NYM V466.

Gallant, Attractive Englishman, 48—5'9". Healthy, fit, smoker. Seeks best friendship with petite, beautiful lady. You enjoy the nice things and a touch of class, this gentleman living 1 mile west of Manhattan will really welcome your letter. Photo appreciated. NYM V467.

Share The Fantasy—Call me at bedtime, beautiful lady, and together we'll make our dreams come true. Some day we may meet and share reality. I'm an honest, brilliant, caring, cuddling, handsome, sexy man. If you're intellectually exciting, slim-lined, and broad-minded, send letter and phone to NYM V469.

Intriguing Internist—Seeks Jewish man, 35-45, full of passion, integrity, intellect, music, good looks, humor, self-esteem, seeking similar woman as best friend/life partner. NYM V456.

European Educated Successful Exec—35, looking for 28-35, educated, well-dressed and attractive Jewish lady who likes the arts, fine restaurants and traveling. Letter/photo/phone, please. NYM H274.

Italian DDS Pelham—31, tall, dark, etc., sexy, personality plus, funny, traditional, down-to-earth, simpatico, family man, future daddy of the year, likes sea, ski, sports, piano, paint, oldies, kissing, cuddling, sunsets, long stem roses, child's hug, Sunday Mass. Seeks vivacious, slim, soft, sweet, single, sexy Italian, 20-30, classy, fashionable, whose main interests are home/family not career. Cancer likes Pisces, warm smiles, pasta, red lips, Rome, nice legs in heels. No smokers/drugs. No photo, no reply. Parli Italiano? NYM G458.

Chances Are—Lucky enough to meet marriage-minded, Jewish male with integrity, 36, seeks petite, slim, attractive, non-smoking, non-drugs female, 28-36. No princesses or jet set. NYM V459.

Nice, Jewish Lady—From Manhattan, seeks a 60's plus/minus mensch to share tea and honey. NYM V460.

Together With You—I will be magnetic, sparkling, cherishing, affirming. Striking, blond therapist, astrologer, dancer seeks man with sensibility, mental courage, intellectual tenacity and spiritual bravery, 35 and up, to share new beginning now. Birthdate/bio. NYM V461.

Unique Redhead, 39—Professional saleswoman. Enjoys traveling, theater, dance, art. Seeks complementary, self-aware man (35-45) with good sense of humor as intimate best friend. NYM V462.

Warm, Gentle Woman—Seeks relationship with man, 35-40, non-smoker, who is sincere, caring and has good sense of humor. Note/phone. NYM V463.

Handsome, Christian, Athletic—29, 6'2", professional (not rich), seeks attractive, bright woman, 20-30, for laughs, intimacies and possible commitment. Note/photo. NYM V475.

Friend And Lover Wanted—Sincere, professional male, Jewish, 30, 5'8", seeking a slim, attractive female with a good sense of humor. I enjoy running, exercising and cuddling. I'm an honest, playful, quick-witted, fun kind of guy. Photo/note. NYM V464.

Very Handsome, MD—37, extremely fit, athletic, would share love, intelligence, dreams, the capacity for wonder, play, passions of mind and body with a woman, 25 plus, lithe of body, blithe of spirit whose beauty goes beyond style, with poetry in her pulses and a face with a view. Photo? NYM V471.

Curly-Haired, Curvy Painter—31, Jewish, 5'4". Warm, friendly and a good listener. Seeks sane, fun, non-smoker man, 28-38, to share art, politics, popcorn, poetry, people and possibly romance. Note/phone. NYM V472.

Collector's Item—Mint condition, handsome male, 5'5", Wasp. Best described as man of eclat, elan, and exuberance. Seeks warm, attractive woman of style and discernment who possesses similar attributes. Business owner, I travel often on business and pleasure. Excellent dancer who enjoys fine dining, theater, art and auctions. Would like to share this lifestyle with the right woman, preferably non-smoker. Please reply with photo and phone. NYM V473.

Do You Promise To:—(1) Be charmed by this lively NYC area, Jewish widow, 57 (who lies about her age!)? (2) Be amused by stories about my professional life (I'll enjoy your stories, too!)? (3) Be willing to negotiate who gets which section of the NY Times first? (4) Be eager to have fun? Are you the man with promise? NYM V477.

Slightly Offbeat But—Nice divorcée, late 40's, slim, literate, sensuous, smart. Have been dropout expatriate writer, Ivy grad, brownstoner mom, wageslave. Seek nice man for dalliance, more? NYM V478.

Lovely-Looking, Charming—Ivy League lady with glamorous career, loves the arts, travel, fine friends and hopefully a fine, intelligent, zestful, accomplished man, 40's-50's. Photo, please.NYM G617.

The New York Audience—32.8 percent own a principal residence valued at $250,000 or more. Town & Country Properties: Monday-Friday, 9am-5pm. Specializing in Real Estate display advertising. Diane Woodstock: 212-880-0734.

Stunning, Vivacious, Refined—Jewish woman, petite, 31, has daughter age 3, seeks handsome, successful, creative, 5'8"-6', Jewish man, 30's. Photo/note/phone. NYM V479.

Polished But Playful Gentleman—36, described "very good-looking", athletic, witty, sensual seeks very pretty, educated woman, 22-30. Photo/phone. NYM G616.

Successful Jewish Businessman—36 is tired of wasting time and yearns to meet Ms. Right. I'm educated, slim, 5'11" and attractive. My passions include racquetball, tennis, fast cars, movies, and dining. If you're a woman of class and substance who appreciates the finer things in life, please respond. Must have recent photo for reply. NYM V485.

Beautiful, Bright, Bronxvillite—Female DDS, 30. Seeks: successful, sagacious, sensitive, Ivy Leaguer, 28-40, 5'10" plus, who enjoys tennis, travel, theater and snobbing around town. Handsome and humorous a must. Send photo with note. NYM V480.

Interesting Conversationalist—Wanted by witty woman writer who's well-traveled, well-off, well-educated, well-spoken, and well, wonderful. NYM V481.

Handsome Professional—42, 6', brown hair, blue eyes, seeks attractive, bright lady, 26-38, for fun, laughter, maybe more. Note, phone, photo, please. NYM V482.

Creative, Attractive—Professional woman, 41. Enjoys art, psychology, humor. Seeks sensitive man, 40-50, who feels satisfied with himself/work and is ready for a relationship. NYM V483.

Successful, Artistic Entrepreneur—Late 30's male, seeks zaftig, outgoing woman for cultured fun and a relationship. Photo please, will return. NYM H277.

The Perfect Combination—Of wit, warmth, beauty plus sophistication, all in one woman, desires a tall, single, 40-50-year-old man, equally successful, Manhattanite, who enjoys fine dining, the arts, world travel, city lights and country weekends. If you can fill this bill, please send photo and note. NYM V486.

Spontaneous, Sincere, Pretty RN—Age 38, interested in an honest relationship with an attractive, sensitive male, who enjoys the beach, sports, life and laughter. Phone/photo, optional. NYM V487.

Beautiful, Blond, Vivacious—Sensitive, warm, Jewish, professional woman, who loves life, seeks attractive, extraordinary male, 40-50, to enjoy friendship and romance. Photo/phone. NYM V488.

Sublime To Ridiculous—Successful, exciting, world-traveled female, desires companion. If you are between, 40-55, you'll be considered by this bright, bubbling, beauty. Photo and bio. NYM V489.

Engagingly Eclectic Guy—Handsome, youthful, 54, sensitive, unpretentious, wishes to emotionally sustain, intellectually arouse, physically satisfy and socially enhance great-looking, wonderful woman...and get back all that he's willing to give. Note/photo/phone. NYM V490.

The Game's Afoot—You are a perceptive, selective, intelligent, warm, successful, 50ish man interested in meeting a very elegant, bright, talented, witty, pretty lady. Scenario: A shared relationship between very special people. Clues: Life is busy, happy, most meaningful one-on-one. Bio/photo, please. NYM V491.

Adorable Petite Brunette—A warm romantic, who loves travel, seeks Jewish, successful male, 33-42, for serious relationship. Photo/note/phone. NYM V495.

A Beautiful, Inspirational, Brainy—Lady wants to make you laugh and think and feel alive. Delight her with high energy, a great mind, an unconventional spirit, empathy, integrity and achievement on your own terms. To 40. NYM V496.

Big Brown Italian Eyes—30, warm, witty and caring, seeks mythical prince charming for a happily ever after. Note/photo/phone. NYM V497.

Slim, Shapely, Spirited—Bright, literate programmer. Seeks intelligent, fit man, 40 plus. NYM V492.

Lady Dentist—Specialist, no less. Multifaceted, rather nice-looking, Jewish gentlewoman of 34, wouldn't mind keeping company with handsome, articulate, professional man in his 30's, who still thinks "Blazing Saddles" was the best movie ever made. Photo/note/phone, please. NYM V493.

Hazel-Eyed Redhead—32, social worker. Warm, witty, sweet and sensitive, seeks similar-feeling NYC man for a committed relationship. Let's share fun and friendship. Letter and photo will be great. NYM V494.

Bearded Teddy-Bear Type—Good-looking, 6', 43, Jewish, artist, educator, entrepreneur, multifaceted past now retired in search of beautiful woman (mind, spirit, body) to share NY in winter and small seaside business in summer. Interests in exercise, the arts, the world, Szechuan cuisine, the beach, films, WNET, brisk walks and being of independent means are pluses. NYM V498.

Found—Attractive, successful, sensitive, 35, female executive, works hard, plays hard. Claimant is 33-50, successful ($70,000 plus annual), enjoys fine wine, dining, theater and museums; is single, no children, not a smoker and is ready for commitment. Photo appreciated. Send claim to NYM V499.

Lovable Man—Upper West Sider, seeks commitment with petite, athletic woman, 35-40. I'm open, financially secure, musician-turned-real-estate-investor with exercise habit and time for romance. Note/phone. NYM H279.

Fun-Loving Spirit—Successful, romantic, independent, and aerobic. If you are a secure, spontaneous, Jewish male, 30-40, with a great smile, answer this ad. Photo/short note/phone. NYM V500.

Classy Women Are Hard To Find—Right? You've found one. I'm 33, attractive, slim, well-educated, financially secure. Like to meet quality, handsome man—emotionally, financially, physically. I won't settle for less. How about you? Phone/photo/bio. NYM V501.

Born To—Make A Jewish woman happy: if you are 21-28, petite, intelligent and adorable. I'm 32, 5'8", handsome, slim, successful, eager to fulfill my purpose. Note plus photo, please. NYM V502.

Wasp, 6', Blue Eyes—Successful, handsome. Seeks counterpart. Must be striking, very slender/athletic, have facile mind, sense of humor/irony, be 20-30, optimistic, like skiing, beaches, conversational fencing, family, B-movies, New Yorker cartoons, etc. Phone/photo/note. I guarantee a meeting and a laugh! NYM V504.

Bright, Attractive—Jewish professional female, 35, funny, sensitive, looking for a loving relationship, seeks warm, unpretentious, bright, urbane, male complement. NYM V505.

Are You Fun?—Handsome? Sincere? Male? Then this sexy female, 29, wants you. I enjoy music, dancing, sports, the beach and laughter. Let's meet. Bio/photo. NYM V511.

STRICTLY PERSONALS

Successful, Handsome, Jewish—30, seeks supreme female to worship. NYM G631.

Dynamic, Fun, Attractive, Successful—Jewish, northern NJ professional man, 29, 5'6", seeks serious, romantic relationship with exciting, attractive, slender, easygoing, non-smoking, Jewish woman, 24-30, who shares my interests in skiing, boating, "the arts" and gourmet cooking. Letter/photo/phone. NYM V506.

Articulate, Upper East Sider— Professional, white male, 55, 5'8", 150 lbs., NYC marathoner, wants to meet a classy, pretty, single lady. Photo/phone. NYM V507.

Bach Up—Sparkling alto seeks vibrant bass continuo, 40's, for inventions and fugues. NYM V508.

Where Are You?—You must be out there somewhere looking for an elegant, pretty, caring, cultured, youthful, Eastside, Jewish widow who loves theater, quiet candlelight dinners, good conversation and laughter. If you are 60 or more years young and fit this description, write to me; I'm waiting. Let it be June in January. Note/phone. NYM V509.

Sparkling, Witty Lady—Loves city arts, country frolics, travel and dining. Seeks kindhearted, smokeless knight to share life. Friendly, attractive, slender, Jewish professional, 36, invites successful, accomplished, refined, balanced counterpart to capture her fancy. NYM V510.

Cute, Curvy, Cuddly—And classy, NJ mom, 34, 5'4", wonders if there are any loving, sensitive, caring men still left. I am financially secure. You should be a successful business or professional Jewish man, who is ready to share in love, life and laughter. Phone/note. Photo optional. NYM V512.

Searching—For that special woman to hold in my arms on winter nights and sit on my shoulders in a summer pool. I am 28, slim, affluent, sensitive, caring and fun. NYM V513.

Handsome, Successful, Romantic—Male, 5'11", 53, seeks fun-loving woman for good times, possible long-term relationship. You must be attractive, athletic, intelligent, professional, sensitive, sensuous, adventurous. Prefer Christian Manhattanite, 40's, with similar interests. Mine include: skiing, sailing, camping, dancing, travel, the arts, photography. Note/photo/phone. POB 535, 180 Central Park South, NYC 10019.

British-Born Beauty—Creative, witty, warm MBA, 36; seeks warm, funny, secure, healthy, manly, late 30's man, ready for love. No crazies, please. NYM V514.

Not Like The Rest—In some respects. Number 1 passion is dining out on pasta and red wine. Number 2 is champagne brunch. I want to spend my free time with the right man, not his kids. I'm petite, professional, 30's, sincere and enjoy photography, nature, tennis and good conversation. Seeks Jewish man, easygoing, under 45, kind, a good listener, nonsmoker, to share what life brings. Photo not necessary. NYM G626.

Chinese Male—Seeks same-race female. I'm highly professional, warm, open, secure, loyal, 5'9", 35. Enjoy quiet times, theater, dining. NYM V518.

Figure Me Out—By my desires: Am seeking an intelligent, attractive and fit Jewish woman, 26-35, who balances a serious and assertive approach to life with a sharp sense of humor; fun-loving, but not frivolous; prefers stimulation and openness, not small talk and disco hopping. If this describes you, let's meet soon. NYM H280.

Vibrant, Attractive Female—Christian background, professional, 35, seeks compatible male, 33-45, 5'10" plus, who is well-groomed, successful, fun-loving, optimistic, with a good sense of humor. Non-smoker. NYM G627.

Man Wanted—Sense of humor, 48-60, to help me enjoy life more. Will reciprocate. Smoker fine. NYM G629.

Successful, Intelligent Executive—22, Jewish, 6'1", originally from Boston, seeks educated, sensitive female, 19-25, to start a relationship. Note/photo/phone. NYM G630.

Exercise Addict, 36—Six-footer, Jewish, seeks lady under 34 and over 5'7" for real thing. NYC only. NYM G632.

Santa Didn't Come Through—Village man, late 30's, no previous owners, seeks quality Waspy woman, 28-35, for serious relationship. I'm extremely bright, sensitive, witty, adventurous, athletic, successful and a great listener. Eclectic interests include: music (good guitarist), fly fishing, romance, astronomy, fast cars, and more. Looking for that special woman with a brilliant mind, a great smile, a slim athletic figure, and a heart of gold. Phone/note, photo nice. P.S. I'm 5'10", 170 lbs and handsome. No smokers. NYM G633

Retired Professor—Widower, varied interests, seeks vivacious woman, sixtyish, to enjoy life with and share warm, caring relationship. Bio, phone, NYM G634.

The Right Stuff—Sincere, tall, Jewish, professional, 35, interested in art, exercise, New York, classical music and rock seeks a caring and lasting relationship with a slim, pretty, woman, 22-32. No reply without photo/phone. NYM G635.

Vibrant, Successful, Professional—Jewish woman, 32, 5'6", loves tennis, art and travel. Seeks man who can share the same and more. NYM V517.

Manhattan, Jewish Male—45, attractive, tall, well-built, seeks new female friend, 30-40, pretty, very shapely, interesting. I care, you care, we share. Photo and phone. NYM V519.

Do You Love Ocean Surf—Dune and city walks, travel, sailing, quiet talk, theater, film, dancing, Tom Jones dinners? Secure, sexy blond seeking attractive, mature, stable, successful, upbeat man. Note, photo, phone, please. NYM V520.

Down-To-Earth, Warm, Sincere—29, attractive, Jewish, professional female, looking for lasting romance/relationship. Photo/phone, please. NYM V521.

Intelligent, Successful—Jewish professional. Good-looking, physically active, 42. Enjoys sports, beach, movies. Seeks attractive, intelligent lady, 30-36. Photo/note/phone. NYM G619.

Attractive, British Female—Seeks man with sophistication, wit, 40-ish. Phone/photo. NYM V523.

Why Not Living Abroad?—I'm a 33-year-old, 6', handsome executive, looking for an active, intelligent woman (28-35), who likes to share living in other countries, travel, theater, tennis. Photo/note. NYM V522.

Is Romance Dead?—I hate to think it is. If you are also interested in romance, museums, old movies, traveling to the Caribbean and amusement parks, then this pretty, 37-year-old Jewish woman is for you. Ages 37-45. Phone/photo/bio, please. NYM V525.

Enjoying Life—Woman, 39, knows it would be even better with partner. Things I am that I'd like in you: caring, creative, bright, left, accomplished, attractive, non-smoking, am runner, slim, soft-spoken yet spirited, professional. Note/photo. NYM V526.

Share Available—Jewish male, single, 33, 5'11", slim, good-looking, warm, humorous, sincere, professional, desires to interview mature, young professional lady for romantic commitment. NYM V527.

This Female Professor—Is no school marm. I'm pretty, shapely, 39, wide-ranging interests, gracious, genuine, and kind. Seeks highly educated, urbane, sane, male professional for marriage, family. Photo please. NYM H281.

Psychotherapist, Tall, Sensitive—53, home in New England, seeks attractive, intelligent, sensitive woman, 30's-40's. Phone/photo, preferred. NYM V529.

An Appealing Prospect—Lively, warm, attractive, dark-haired, lady lawyer, 32, seeks smart, fun and sincere, tall, Jewish male with serious partnership potential. For a "trial" date, send note with address and phone number. NYM V530.

Successful Entrepreneur—Handsome, 32, seeking exceptionally beautiful, upbeat, blond model-type, 20-28, with warmth, sensitivity and good sense of humor for intimate relationship and sharing travel, theater, gourmet dining and all NY has to offer. Note/phone. Photo essential. NYM V531.

Tall, Pretty—Mid-30's, lapsed Catholic loves ocean, socializing, Tex-Mex, theater, NY. Seeks funny, smart, financially secure man, 35-45, for possible relationship. Photo, appreciated. NYM G620.

Wife Wanted—Attractive, sincere professional, 35, 5'8", 150 lbs., with many interests including the outdoors, the ocean, travel and good conversation, seeks attractive, intelligent woman. Photo, if available. NYM V533.

Brunette, Blue-Eyed Beauty—Class, intelligent, charming, sensuous, warm personality, professional, loves city/outdoors. Seeks successful, well-bred professional, gentleman, early 50's-60's. Caring and romantic for lasting relationship. Photo/ bio/phone. NYM V534.

Abashed At Having—To place personal ads, single, Jewish man, 36, NYC lawyer, seeks single, Jewish woman, 21-38, interested in theater, music, opera, etc. Please reply to NYM V535.

Reserved, Honest Man—25, slim, down-to-earth, modest would like to meet good-looking, warm, financially secure, entrepreneurial lady for lasting relationship. Photo. NYM G638.

Pretty, Witty, Successful—Female, 26, seeks terrific, good-looking guy, 23-33. Photo/note/phone. NYM V536.

I Would Like To Meet—A special gentleman, I would have loved for it to "just happen". But it hasn't. Here's my problem. I am a beautiful, Italian, shapely, green-eyed woman with a successful career in sales. However, I am a contradiction because I am also very earthy and very, very zany. I am looking for a successful man, 40-50, that likes to laugh, a man that has integrity, a fair man, one that makes me want to smile. Could you be that man? Photo/bio. NYM H283.

Intelligent, Athletic, Handsome—Affluent, self-confident, Wasp, young 44, corporate owner, 6'2", 175, high energy, honest, loves kids, good sense of humor, seeks bright, slim, athletic, semi-sane, 28-39, very attractive, all-American lady, non-smoker, preferably a model or actress. I'm looking for more than a date or dinner partner. Looking for a quality lady whose business reflects a spontaneous lifestyle to share my active, zany, fun, extravagant life. If you're as hesitant to answer as I was to place this ad and you love champagne and beaches year-round, let's get together. Send brief bio and phone, recent photo a must. Go for it! NYM V537.

Team Of 2 Wanted—I'll supply half. Successful, attractive, warm, petite, Jewish woman, 29. Seeks fun/solid, perceptive man for love, commitment, travel, talks. Note/phone. NYM H284.

Woman Writer—Young 49, Wasp, nurturing, pretty, seeks self-aware, emotionally available man, 50's, with interest in the arts and warm feet. NYM V538.

Hi!—I'm 33, 5'9", 140, successful businessman/attorney, who enjoys sports, fine dining, escaping the city and partying with friends. You're 20-29, very thin with similar interests and a little apprehensive about answering an ad. Take a chance. Photo/phone/note. NYM H285.

Attractive, Barnard College Grad—Divorced, 50, seeks divorced/widowed man (45-60), who'd enjoy commitment to a special woman. I'm an established editor; love movies, sports and travel; am joyful and loyal to people I love; live in Manhattan; Christian, not religious. Are you a well-educated, open guy with a good sense of humor? Maybe we'd like each other. Your nice kids a plus. NYM V540.

Attractive, Vibrant, Sophisticated—Woman, 39, 5'4", financially independent professional, seeks affluent, professional gentleman, 40-53, who loves theater, music, art, country and city living and could love my children 12 and 15. I would love to share a permanent relationship with a sincere, romantic gentleman who is ready for a new start. Phone/photo/bio. NYM V541.

Cassatt Seeks Seurat—For Sundays in the park, Mondays at the movies, Tuesdays at tennis. Mary is very useful, early 40's, pretty, bright, slim, widely traveled, athletic, a Manhattanite, distinguished, delightful, dynamic, diverse, committed, artistic, charismatic, competent, caring and sharing. George, be my counterpart and let's enjoy all the days in the week together. NYM V551.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Linda Evans Look-Alike—Seeks handsome, bright, successful, 50ish gentleman for sustained relationship. NYM H295.

Cross-Country Ski?—Searching for partner to accompany lovely, Manhattan, Jewish woman, 32, to enjoy the great outdoors. NYM H287.

Jersey-Bred—Professional woman, late 20's, tall and slim, fair-haired. Seeks established gentleman with engaging sense of humor and panache for serious relationship. NYM H288.

Peripatetic Businessman—Do you visit DC? This attractive, successful professional woman would like to share dining, conversation, tennis, theater. 38-early 50's. NYM G639.

If You Can Make The "A Team"—I'm yours. Possessing opulent taste with a lifestyle to match, I am seeking a mirror image. Exceptional good looks, wealth, charm and not a party pooper. I am a challenge and a chase. If you sail and dance, it will ad some sparkle. For mesmerizing enchantment, call this elegant, 36, 5'4", top-of-the-line masterpiece. NYM V545.

Bright, Attractive, Upbeat—Woman, 45, Jewish, seeks attractive, warm, outgoing, secure man. Non-smoker. NYM G640.

Escaped Professor—PhD, 36, dimpled, slim woman, seen at theaters, ballets, beaches. Responds to letter/photo from intelligent, relaxed, kind, non-smoking NJ/NY male. Reward. NYM V546.

Lioness In Winter—(50) who enjoys walks in the woods, the late Beethoven quartets, lieder, kasha. Hunting for a tender lion, 50-60. Letter/phone. NYM G641.

Gray Male, 60, Looks 50—5'9", trim, jogger. NYM V547.

Sensitive, Affectionate, Radiant—Woman, 30. Would love to meet caring, nurturing man with imagination and a lust for life and laughter. Letter/phone, photo preferred. NYM V549.

Man With Potential—28; seeks woman, who values the process of overcoming resistance more than labels, such as successful/professional. NYM V550.

Intercontinental Traveler—CT, Christian widow, seeks companion. NYM V552

Adorable Catch—Female, 28, seeks intelligent, secure, affectionate, sincere male. Photo. NYM H289.

Minelli Eyes, Burnett Wit—A je ne sais quoi which you, mensch, 40's, will discover. NYM H290.

Classic Subtlety—Tall, attractive, NJ commuter and mom, 38, seeks romantic, 38-50, exec. Bio/phone. NYM H291.

Pretty Lady—(39) professional who enjoys art, classical music, opera, theater, tennis, golf, travel, city and country, wishes to meet a mensch with many interests and a good sense of humor to share fun weekends. NYM G642.

Lawyer, Elected Official—Lean, youthful, divorced, 56, 5'9", seeks slender, attractive, Jewish woman, 30's-42, for marriage and family. Photo. NYM V561.

Attractive, Articulate, Amusing—Jewish male, 36, trim, 5'9", enjoy travel, ethnic restaurants and country weekends. Into the arts but not artsy. Seeking slim, attractive, verbal female. NYM H292.

Beautiful Female—39, 5'5", 118, gorgeous figure, between lovers, if you're handsome etc. send photo. NYM H293.

Let's Spend Xmas 1986—Together. We missed Xmas 85, so this tall, almost bright, incredibly normal, Christian exec, 36, is ready to share country walks with a sincere, pretty, and together, gentle woman. Note/phone, and if you wish, a photo. NYM G643.

Diva—Rubenesque, voluptuous, pretty, mid 30's. Seeks intelligent, kind, secure, reflective, gentle man. NYM H294.

Avoid Sticker Shock—Male, 30, fit, handsome, engine runs perfect, body mint, low mileage, fun and excitement optional. This one won't last long. Phone, photo, note. NYM V553.

Interesting Man—Appreciative, compassionate, considerate, generous, kind, sensitive, tender, warm, well-traveled, educated professional, 40's, 5'10. Looking for Jewish woman, 27-35, 5'4-5'9 with similar characteristics. Send photo if possible. NYM G644.

Attractive Professional Lady—29, Italian. Seeks male partner. RSVP. NYM V554.

Make 86 Special—I've spent all my time building a successful career and I've neglected the most important element—someone to share it all with. 29, blond, blue-eyed, transplanted Southerner. If you are a gentleman who likes to spoil as much as being spoiled, send a note and photo. NYM V555.

Once Upon A Time—In America, people who were right for each other seemed to meet easily and naturally. Today it takes a lot more effort - that's why this successful, Manhattan based, 34-year-old, 5'9", handsome businessman with a more than passing interest in the arts is advertising here. Want to meet? Bio/photo/phone. NYM H296.

Mensch Seeks Menschette—21-30, for affectionate, articulate alliance. Share Puccini, politics, pasta with handsome harpsichordist/sincere software scribe, 27. Note/photo. NYM V557.

Elegant, Warm Woman, 56—Romantic, pretty, bright, joie de vivre, arts/sports enjoyed. Desires man to 65: caring, loving, educated, worldly, intelligent, single. NYM V558.

Wanted By NJ Widow—Gentle, caring man with integrity and sense of humor, 56-60. Photo/phone/bio. NYM V559.

Vivacious, Attractive, Black Woman—With eclectic taste, enjoys travel, night life, social issues, reading etc. Seeks soul mate. You are over 35, attractive, polished, tall, trim, healthy (non-drug user), male professional with good sense of humor and similar interests. Note/phone/photo, please. NYM H297.

Tall Northern NJ—Attorney, 31, Jewish male, enjoys movies, jazz, travel, golf, tennis. Seeks very bright, open-minded, irreverent, vivacious, empathetic, passionate, sensuous, slender woman, 24-32, non-smoker. Photo. NYM H286.

Successful, Single Male—Tax/computer professional, CPA, interested in attractive lady to share sincere relationship. I'm Chinese-American, attractive, intelligent, late 20's, 5'6", slim. Interests include travel, quiet evenings, nights out, tennis, sports cars. Note/photo. NYM V560.

Dear Mr. Fantasy—Make a newly 30, pretty, perceptive, petite woman's dream come true. This ad is a gift from zany family/friends who know I've got what it takes to share fun and serious times with a handsome, Jewish man, 28-36, with honesty, sensitivity and a refreshing sense of humor. Note/photo/phone. NYM V543.

Very Rich, Successful And Bright—Woman with award-winning looks, sense of humor and apartment, wants companion for dining, dancing, conversation and caring. I know how to pick up a check and your spirits. Prefer, but not essential, if you are in the arts, except martial. 45-60. Note/photo/phone. NYM V542.

Very Attractive, Blue-Eyed—Natural blond, 38, shapely, multi-faceted with old-fashioned/modern values who is warm, easygoing, sensitive, fun-loving and romantic seeks good-looking, professional gentleman counterpart, 40-50, for a serious relationship. (Suburbs welcomed). Photo/phone, please. NYM V544.

Dynamic NY Surgeon By Day— Romanticist by night, seeks his Dulcinea. She is an affectionate, gorgeous, Jewish lady, 5'4" plus, under 30, non-smoker, NYC only. I'm a caring, handsome, slim, ultra-successful MD, mid 30's, expressive, dark, elegant. Note/photo essential for reply. NYM V562.

Attractive, Male Executive—35, blond, 5'11", trim, Catholic, active, down-to-earth, good sense of humor. Looking to meet same in a shapely, attractive woman. Photo please. NYM V563.

World Class Woman—Wants Renaissance man, 50 plus, with sense of humor for relationship. Letter. NYM V564.

Two - Love—Attractive brunette, 40, with class. Plays tennis for pleasure and points. In the game of life, loves the art, travel, fine dining and romance. If you are an intelligent, sensitive, Jewish man with traditional values and a good sense of humor, we could win the match. Please send letter/photo/phone. NYM V565.

Caring, White Male, Mid 30's—That likes his women tall, big, strong, physical and tender. Wrestle me helpless and carry me to the altar! NYM V566.

Non-Mainstream—White male, 42-year-old musician, 6'1", 190. Big cuddly bear type, not hard to look at. Far from perfect, but getting better. I've given up drinking, smoking and drugs, which means it's hard to meet people. If you're a pretty woman, 28 to 42, in good shape, with her head on straight, send me a recent picture and something about yourself and I'll do the same. NYM V567.

Handsome, European Gentleman—Intelligent, incurable romantic, warm, secure, sensitive, successful professional, Jewish, seeking a charming, irresistible Lady, 20-29, with similar attributes for lasting relation. Photo appreciated. NYM G651.

Are You Ready—For that special relationship? This attractive NJ mom, Jewish, 37, is looking for sensitivity, warmth, laughter, sharing. Let's talk. NYM G645.

Professional Man, 6', Good-Looking—Seeks lady, 37-47, who is happy, warm, likes music, affection and part-time country life (perhaps a displaced country girl herself). Bio/photo/phone. NYM G646.

Handsome, Successful, NJ Man—36, 5'7". Sensitive, athletic, romantic, discriminating, intelligent, professional, seeks serious relationship with very attractive, affectionate, intelligent lady, 25-32, who wishes to share mixture of city culture and country life. Enjoys the arts, music, movies, dining out, romantic evenings in, outdoors, tennis, fitness and summer weekends in the mountains. Non-smokers reply with photo/phone/note, please. NYM G647.

Adventurous, Well-Traveled—Fun-loving, attractive, professional woman interested in the arts, music and the good things in life, seeks established man with similar interests and capacity, 50-60, who would like to share her zest for life and world's wonders. NYM G648.

Home Sweet Home—Attractive professional man, 40's, wants to share music, piano, cooking with slim, pretty woman, 30's, non-smoker. Photo. NYM G649.

Outgoing, Successful Exec—Witty, attractive, sincere male, Jewish, 33, seeks special times with down-to-earth, pretty, bright, warm lady, 25-33. NYM H298.

My Weltanschauung—Is non-conforming. Is yours? Female 33, seasoned, very pretty psychologist, warm, supportive and serious minded, sense of humor, prefers quite evenings, travel, and welcomes intimate relationship with introspective, successful professional 31-40. NYM V568.

Major Box Office—Star quality woman, 27, outstandingly beautiful, dynamic, Ivy-educated professional, seeks handsome, confident, fun-loving man, 27-35, to share the best life offers. Photo. NYM G652.

1986 Could Be Great—If you're a Jewish male, 38-48, ruggedly handsome, bright, looking for honest, caring relationship with a pretty, blond, divorced Jewish female. Photo a must. NYM G653.

Lovely Lady—Spirited, compassionate, cultured and talented professional woman, would like to share the future with a man who is young at heart and a real mensch. I'm slim, attractive, mid 50's, 5'6, brown hair and green eyes and I love life. I welcome a tall, slim, secure, quick-witted, mature gentleman for a loving and caring relationship. NYM V570.

Attractive, Professional Lady—Seeks handsome, professional male, 26-42. Bio/photo/phone, please. NYM V571.

Never Before Offered—29 attractive professional Jewish female—an idealistic, romantic at heart seeks a successful Jewish man 30's who is caring, sharing and likes to laugh. Note/phone. NYM V572.

Spirited, Attractive, Successful—Woman, 32, enjoys horseback riding, fishing, working out, seeks open, ambitious, down-to-earth Christian man who is ready to enter into a mutually supportive relationship. Photo/bio. NYM G664.

STRICTLY PERSONALS

Successful Young Professional—Single white male, 40, who loves walking the beach, the theater and quiet moments. This Scorpio is looking to share these beautiful times and give T.L.C. to a single white female, 28-35, slim and petite. Bio/photo a must. NYM G655.

Sparkling Hazel Eyes—5'6" attractive professional female seeks 35-45-year-old male to share candlelight dinners, hugs by a fire. Loves weekend getaways—Paris, Nantucket, a country inn in Newport. Looking for a lasting relationship. Note/phone. NYM V573.

Slim Southern Lady—Attractive recent divorcee wants escort for lunch, dinner or theater when in NY. Seeks successful exec, 5'10" plus, 38-55, Wasp. Phone/photo. NYM G656.

Sweet, Adorable Swimmer—Seeks lifetime buddy. I am a petite, pretty, slim, green-eyed blond, with an outstanding non-aquatic professional practice. Well-bred, well-built, well-dressed, adventurous, athletic, fun, huggable, with natural curiosity and without guile. But where is that highly successful, educated, Jewish, 45-55, Renaissance man who loves travel, fine dining, theater, art, music, dancing, is strong of spirit, sweet of soul and ready to try the buddy system with a bright, pretty lady? Bio/photo/phone. NYM G657.

Classy, Zesty, Pretty—Lady lawyer, Jewish, 31, loves Wyler/Capra films, seeks attractive, creative, professional man, 28-40—ironic, politically-aware, sense of humor, athletic, commitment. NYM G668.

Dark Eyed Beauty—40 slim, stylish, warm, sincere, strong cultural interests, successful career. Seeks established, 35-55, gentle, passionate counterpart, sense of humor, wit, non-smoker. Photo/letter. Anal Retentives do not aply. NYM V581.

International Jewish Lady—28 pretty, professional, enjoys quiet evenings and the good life. Seeks attractive, professional, stable Jewish man 32-40 for friendship and maybe more. Photo/note. NYM V582.

Good-Looking—Professional, warm, musical, adventurous white man, 37, seeks Ms. counterpart, to 33, to share life. Note/photo. POB 1206 Hoboken, NJ.

Beautiful, Charming—Fun to be with, 45, slender, outgoing, interested in sincere relationship with bright professional or businessman 45-60 who enjoys life. Note/phone. NYM V574.

Just Arrived—Exceptionally pretty, classy lady, 29, 5'7", slim, active, successful, open and caring, feels a little lost in NYC. Love to meet very good-looking, bright, professional, Christian male, 27-37, 5'10" plus. Bio/photo. NYM G669.

Actress Seeks Leading Man—35-49 for off stage friendship, laughter, romance, future. Photo/bio/phone. NYM V583.

Attractive Woman 40—Seeks male counterpart 42-50 who enjoys life. NYM V476.

Ex-Rock-And-Roll Star—Performed at Woodstock festival, Ivy Grad, ex-Peace Corps Kenya, 6'1", 155, 42, karate brown belt, avid hiker, macrobiotic eater, seeks thin, fit, athletic, attractive, non-smoking, natural woman, 21-36, who is the best at something, whatever it may be, and who will laugh at most of my jokes. Bio/photo/phone, please. NYM G445.

A Touch Of Class—European style Italian-American male, young 40's, sincere and handsome. Seeking tall, blond, blue-eyed, northern European beauty, 24-30, with sophistication and presence. Interesting and vivacious. Non-smoker. Bio/photo/phone. NYM G448.

25/Karat—If you're rich enough to want it, magnetic enough to attract it, wise enough to cherish it; are male, skier, to age 33: Your Love—warm, willowy, well-bred and beautiful (and I am)—will share it. NYM G666.

Good-looking Manhattanite—52 years young Jewish businessman, 6'3", warm and sensitive with East Hampton summer home seeks a sincere, down-to-earth, slim woman, 35-45, non-smoker for lasting relationship. NYM V576.

Tall, Attractive Blond—Warm, affectionate, affluent and athletic woman, seeking fun-loving man, over 40, with similar taste for the good life. NYM G663.

Pretty, Thin, Affectionate Blond—31, professional. Desires a meaningful relationship with a very good-looking, romantic, caring, stable, fun-loving, Jewish professional or successful businessman. Include photo/letter/phone. NYM G665.

Looking For Special Gentleman—Who desires a special, sharing friendship, a lasting commitment which means marriage. I am warm, honest, compassionate, 39, tall, (5'8") attractive, Jewish, successful, professional. You (37-48) have similar qualities and want to share life, fun and laughter, romance and love. Letter/phone, photo appreciated. Happy New Year. NYM G658.

Attractive, Okay Guy—Tallish, beat-up face, tender, gruff, caring, honest, romantic, young 56, divorced, bright, very successful, funny, cynical, lives in and loves penthouse with trees, flowers, birds, art. Loves (for others) skiing, jogging, tennis. For myself, theatre, dining, movies (not films), Truro, East Hampton, Caribbean. Ready for long relationship. It would be nice if you are bright and very attractive, 35-45. Recent accurate photo a must. Phone, etc. NYM V575.

Perceptive, Imaginative NYC Woman—50's, searching, willing to be honest with herself, seeks male counterpart for empathic relationship. NYM G659.

Handsome MD—Seeks female, slim, attractive, non-smoker, 25-32, traditional and Christian. Photo/phone. NYM G660.

Asian Female—Young 42, tall, attractive exec, seeks compatible male, 38-55, for business/marriage. POB 683 NYC, 10008.

Time To Get Serious—Vivacious, financial company owner, 39, 5'2", 105 lbs, beautiful, divorced, thrives on good conversation, honest communication, dining, dancing, skiing, theater, Berkshires. Seeks attractive, Jewish male, 35-45, net worth over 500M, bored with constant starting over and ready for marriage. NYM G661.

French Connection Looks—And a talent for fun, rhythm dancing, downhill racing, changing the world and relaxing in a loving relationship. I'm a nationally-known professional, a young, self-made millionaire who believes in the Golden Rule and excells at victimless mischief. I love my work, redefining it as I grow. I'm well-analyzed, so it's okay if you are a little mishugah provided you remain in character in bed and have a good sense of humor and self. If you can dance (or have a great shape and a sexy walk) and are accomplished in your field but want more, I'm your guy. Video cassettes returned **exchanged, not necessary**. NYM G662.

Harvard Guy—Attractive Wall St. exec., outgoing, gentle and Christian seeks an attractive, non-divorced gal, mid 30's, of similar educational background for a permanent relationship and family. Photo please. NYM V577.

Out-Of-The-Ordinary Female—Early 20's. I admire my twin brother who is known for his boldness, expressive, originality and fun-loving attitude. Reflecting my family tradition, I too am a fun person who likes to assert myself in an independent, slightly irreverent manner. I am a bit less impulsive than he is, but equally unique. I have some friends in common with my brother, but I also have my own circle of friends. I like to keep myself looking good, but I am not vain. When I walk into a room, people always notice because of my sophistication, confidence and flair. As more people meet me, there is a good chance that I will make many more friends in the future. Interested? Send photo and letter. NYM V578.

Let's Make Chemistry—Blend 40's young in mind and body, beautiful, bright, successful, independent, 5'5", 120 lb, Jewish female with handsome, intelligent, tall, well-built, Jewish, self-made successful male and watch the chemical reaction. Phone/recent photo/note. NYM V579.

Sucessful, Sincere—White male. Young 40's, would like to meet young attractive black or brown skinned lady. NYM V580.

Tall, Very Pretty—Passionate, brown-skinned professional, female with a great sense of humor and curiosity about life, interested in classic man, 28-43, who is well-traveled, educated, successful, handsome. Prefer European Manhattanite. Photo a must. NYM G667.

ANNOUNCEMENTS

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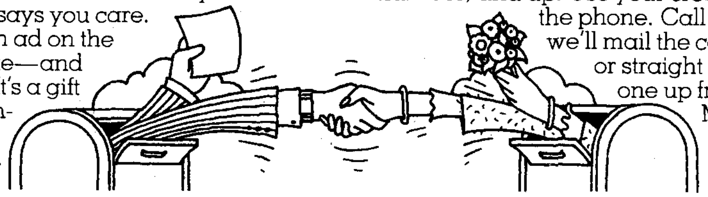

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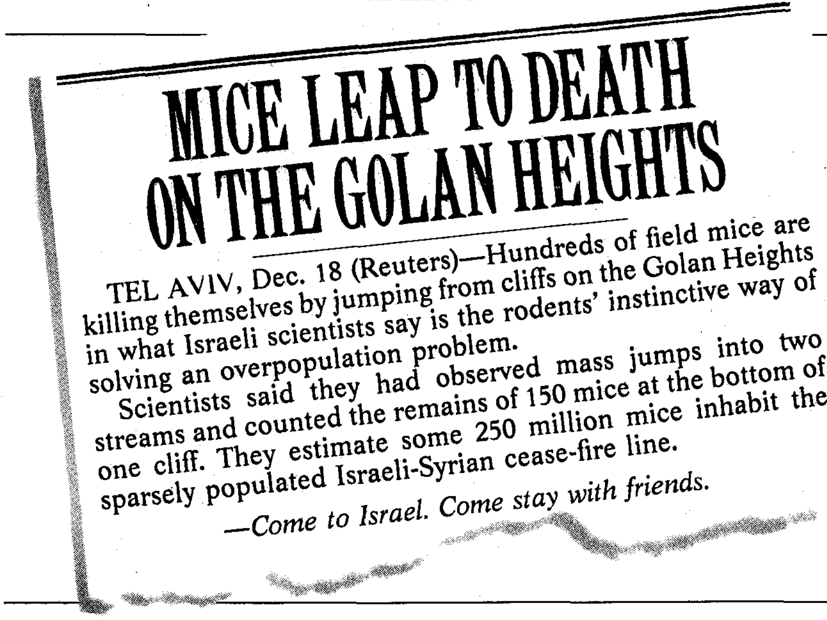
NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 552

BY MARY ANN MADDEN



MICE LEAP TO DEATH ON THE GOLAN HEIGHTS

TEL AVIV, Dec. 18 (Reuters)—Hundreds of field mice are killing themselves by jumping from cliffs on the Golan Heights in what Israeli scientists say is the rodents' instinctive way of solving an overpopulation problem.

Scientists said they had observed mass jumps into two streams and counted the remains of 150 mice at the bottom of one cliff. They estimate some 250 million mice inhabit the sparsely populated Israeli-Syrian cease-fire line.

—*Come to Israel. Come stay with friends.*

Above, the genuine article from "The New York Times," December 19, 1985. Competitors are invited to submit a brief clipping, or photocopy, from any bona fide journal, plus a brief exegesis.

Results of Competition 549, in which you were asked for awards for the year 1985.

Report: Politicians are always popular. In this sort of thing, of course. Also remarked upon: figures from the, uh, wide world of entertainment. Specifically, Golden Globe awards to Dolly Parton. Witty. And trophies for Trump. Medals to Madonna, Prizes to Penn. Quelque chose for Princess Diana and her husband. And all manner of complaints to "New York" Magazine for printing the wrong due date for entries. Thank you. Noted. Not my department, actually. Also, in results of Comp. 551, the word "disinterest," chosen carefully to mean, as we know, "impartiality," was changed without my knowledge to "uninterest." Please write your local congressperson. And vote "yes" on Proposition A. Thank you. Good-bye.

First Prizes of two-year subscriptions to "New York" to:

The Best Supporting Actress Award to Nancy Reagan.
Ellen Burr, Truro, Mass.

The Marie Antoinette "Let Them Eat Cake" Award to the shoe manufacturer who sent his overstock of ladies' high-heeled shoes to the mud-flood victims of Armero, Colombia.
Don Wigal, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

The David Letterman Stupid Pet Tricks Cup to Ronald Reagan for making Lucky disappear.
Cameron Gray, Closter, N.J.

The Alexander Portnoy Abuse of Equipment Award to John McEnroe for his high standing in the racquet Grand Slam.
Anthony Gray, Closter, N.J.
sp. mention: Jan Leighton, N.Y.C.

And Honorable Mention to:

The Marcel Breuer Memorial Medal for outstanding achievement in architectural design to Michael Graves.
Bob Burke, N.Y.C.

The Dr. Neal Frank Exaggerated Hand Gesture Award to Joe Lombardi of Eldee Appliances commercial fame.
Kathy Hakim, Flushing, N.Y.

The Richard M. Nixon Egregious Aegis Award to the CIA for exemplary skills in keeping track of defecting Russian spies in restaurants.
Don Hauptman, N.Y.C.

The Moose Murders Memorial Golden Moose to the producers of "The Three Musketeers."
James W. Penha, Detroit, Mich.

The Annual Richard Simmons "Move It *And* Lose It" Bumper Sticker Award to Nabisco for marketing Oreo Cookies 'n' Cream ice cream.
Ben Patterson, San Diego, Calif.

The Peter Ueberroth "I Call 'Em As I See 'Em" Award to Don Denkinger for best performance in an instant replay.
L. Soth, Northfield, Minn.

Bigger Than A Breadbox Citation to William Perry.
Pericles Crystal, Scarsdale, N.Y.
sp. ment.: M. G. Dale, Longmeadow, Mass.

The Boo Blume Birds and Beasts in Humor Golden Bowl to Pericles Crystal.
Boo Blume, Sayville, N.Y.

The Johnny Weissmuller Award to Pia Zadora.
Sheila Tischenkel, N. Miami, Fla.

To Donald Trump: The Outstanding Tenants Medal for Cooperation.
Steve Brody, Clearwater, Fla.
sp. ment.: Mark Bohm, Providence, R. I.

The P. T. Barnum "There's One Born Every Minute" Award to heartless veterinarians who concocted the Ringling Bros. "unicorn."
Bobby J. Ward, Raleigh, N.C.

The Madison Avenue Lower Common Denominator Award to "The New Yorker" (yes, "The New Yorker") for TV and radio ads for just folks.
Ed Schaefer, Glendale, N.Y.

The "From Our House Back to Bauhaus" Plaque to the Marriott Marquis Hotel for boxing in Broadway.
Jeff Tenzer, N.Y.C.

The Great Houdini Citation to Alfred DelBello for disappearing from the lieutenant governor's job without anybody noticing.
Mary Ann Sipher, E. Lansing, Mich.

The "It's Not Over Till It's Over" Silver Spoon to Mayor Edward I. Koch for announcing three more books to come.
R.C. Jim Brown, Jackson Hts., N.Y.
sp. ment.: Ned Pastor, Bronxville, N.Y.

The Dolly Levi Matchmaker of the Year Award, a big good-bye kiss, to CBS and Phyllis George.
David English, W. Somerville, Mass.

The Stacy Keach Rose-Colored Spectacles to Judy Carne for optimism in the face of adversity.
Dick Deem, Ann Arbor, Mich.

The Rita Jenrette Washington Monument Trophy to Marty Davis, wife of Congressman Robert Davis, for sending her photographs to "Dossier" magazine.
Louis B. Raffel, Skokie, Ill.

The G. Steinem Msstatement of the Year Medal to D. Regan for his broad opinion of the American woman.
Carleton Carpenter, Warwick, N.Y.

The "Let's Gross Out America" Statuette to WABC-TV for its coverage of Grete Waitz's runs in the last two New York City marathons.
Gerard G. McTigue, N.Y.C.

"The National Observer's" Keen Observer Award to Blake Carrington for not recognizing the imposter Krystal.
Dr. and Mrs. M. Leiman, Mineola, N.Y.

The "How'm I Doin'" Prize to Carol Bellamy for years of constructive criticism.
Scott Porter, Madison, N. J.

The Andy Warhol Famous for Fifteen Minutes Lemon Jello to the photographers at the Madonna-Penn wedding.
Jay McDonnell, N.Y.C.
sp. ment.: Grace Katz, Dorset, Vt.

The Diana Vreeland De Trop Golden Trivet to "New York" Magazine for the vulgarity and superfluity of its year-end double issue.
Oliver Dixon, N.Y.C.

The 1985 Gertrude Ederle Award for Endurance in Women's Water Sports to Margaret Heckler, who began to swim upstream in Washington and ended up in the Irish Sea.
Sheila B. Blume, M.D., Sayville, N.Y.

The Baskin-Robbins Baseball Trophy to Joaquin Andujar for his imitation of banananut.
Alan Levine, Massapequa, N.Y.

The Best Reincarnated Actress Fruitcake to Shirley MacLaine for playing Caesar's Palace when it really was Caesar's Palace.
Craig Allinder, Bigfork, Mont.
sp. ment.: Ruth Migdal, Brooklyn

The Headless Body in Topless Bar Responsible Journalism Award to local TV news teams during the February, May, and November sweeps.
Tim Hanley, N.Y.C.

The J. Edgar Hoover Truth in Advertising Medallion to George Shultz for Polygraphophobia.
similarly: Emma Dolby, N.Y.C.;
Jay M. Tischenkel, N. Miami, Fla.
sp. ment.: Dave Glick, Kinnelon, N.J.;
Ray R. Simon, Omaha, Nebr.;
Teddy Huxford, Skaneateles, N.Y.

The First Annual "Ubie" for Ubiquity to Sam Shepard for seeming to be everywhere Chuck Yeager isn't.
John Blumenthal, Rye, N.Y.

The Kangaroo in a Bar Loving Cup to the newspaperman who suggested that the yachting trophy be renamed the Australia's cup.
Oitre Ward, Raleigh, N.C.
sp. ment.: Viktor Blume, Sayville, N.Y.

The Etaoin Shrdlu Printer's Devil to "New York" Magazine for requiring that entries for Contest 549 be received three days before the issue hit the stands.
Tom Louis, Dobbs Ferry, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 552, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by February 7. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the March 3 issue. Out-of-town postmarks are given three days' grace. ■

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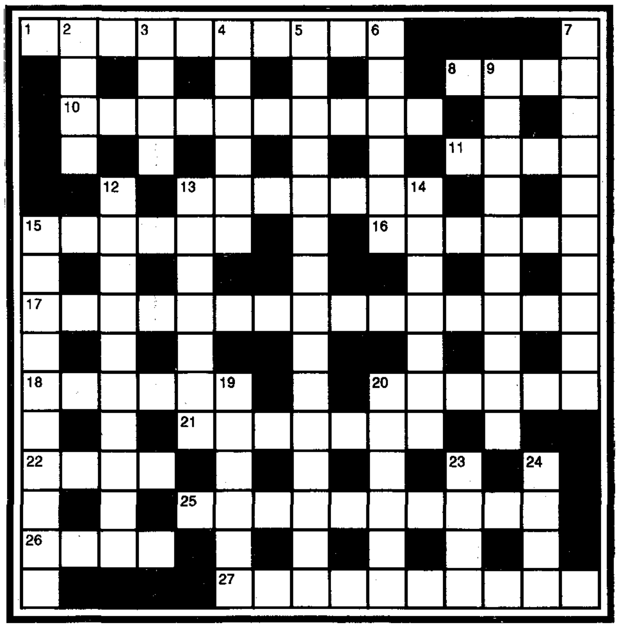
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Shabby article about ridiculously dear lawyers. (10)
8 It's much bigger than average, see? Capital! (4)
10 Kind of light lifting aid that's been around all century—extremely smart! (4, 6)
11 Southern brother of a rabbit? (4)
13 Complex answer to this clue. (7)
15 Street abounding in conflict. (6)
16 Old-fashioned type out of Finsbury or Bedford. (6)
17 When the English exhibit burning passion at its most powerful. (5, 2, 8)
18 Put one in a living organism to make it adaptable. (6)
20 Playground items sometimes need projecting. (6)
21 Spots a lot of fruit. (7)
22 River quiet and far from shallow. (4)
25 Roaming and wandering with *the worshipper*. (7, 3)
26 Continue after all. (4)
27 Mr. French heads the others, but that could be deceptive. (10)



DOWN

2 Stopped the vessel opposite to Brighton? (4)
3 Listener with a point of merit. (4)
4 Absolute end for mates? (6)
5 Gershwin's tourist losing an opening. (8, 2, 5)
6 Before old-fashioned public transport arrived in darkness? (6)
7 Two pairs of lovers calling high? (4, 6)
9 Dreams best suited to watery resting-places. (6, 4)
12 Cunning occupation joined by one head. (10)
13 Casual worker not on the job? (7)
14 Makes a lot of noise, but kind of equal on board. (7)
15 Deliberately fails to allude to plots and fades out. (4-6)
19 Meant to be changed without a key, one behind the other. (6)
20 Meeting the sea by North Carolina, *to the east*. (6)
23 In the middle of a stupid upset. (4)
24 A refusal in France, name unknown. (4)

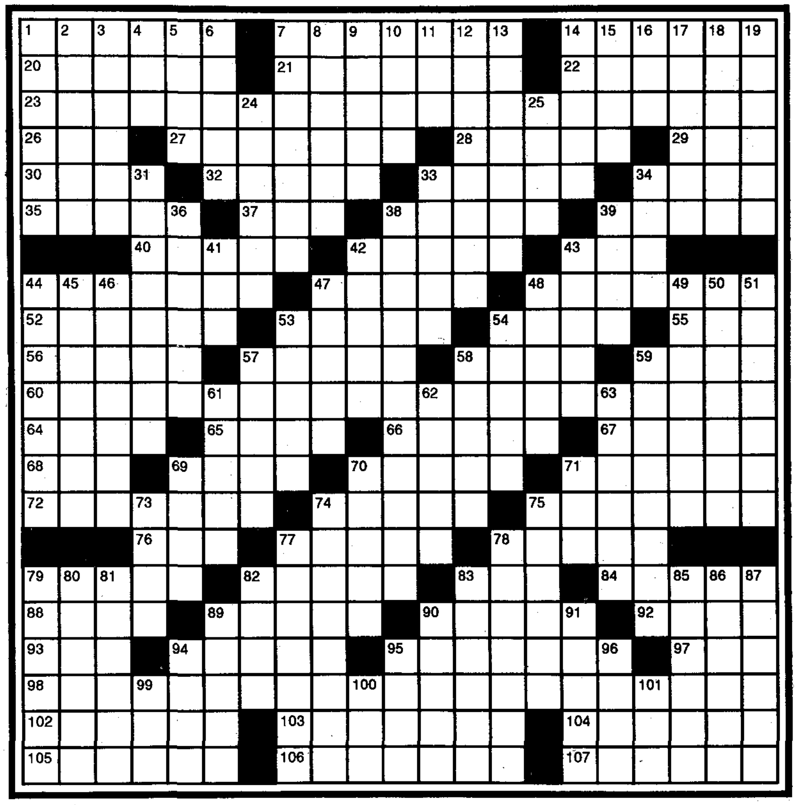
'SHORT STORY': 'CUE' CROSSWORD•BY MAURA B. JACOBSON

ACROSS

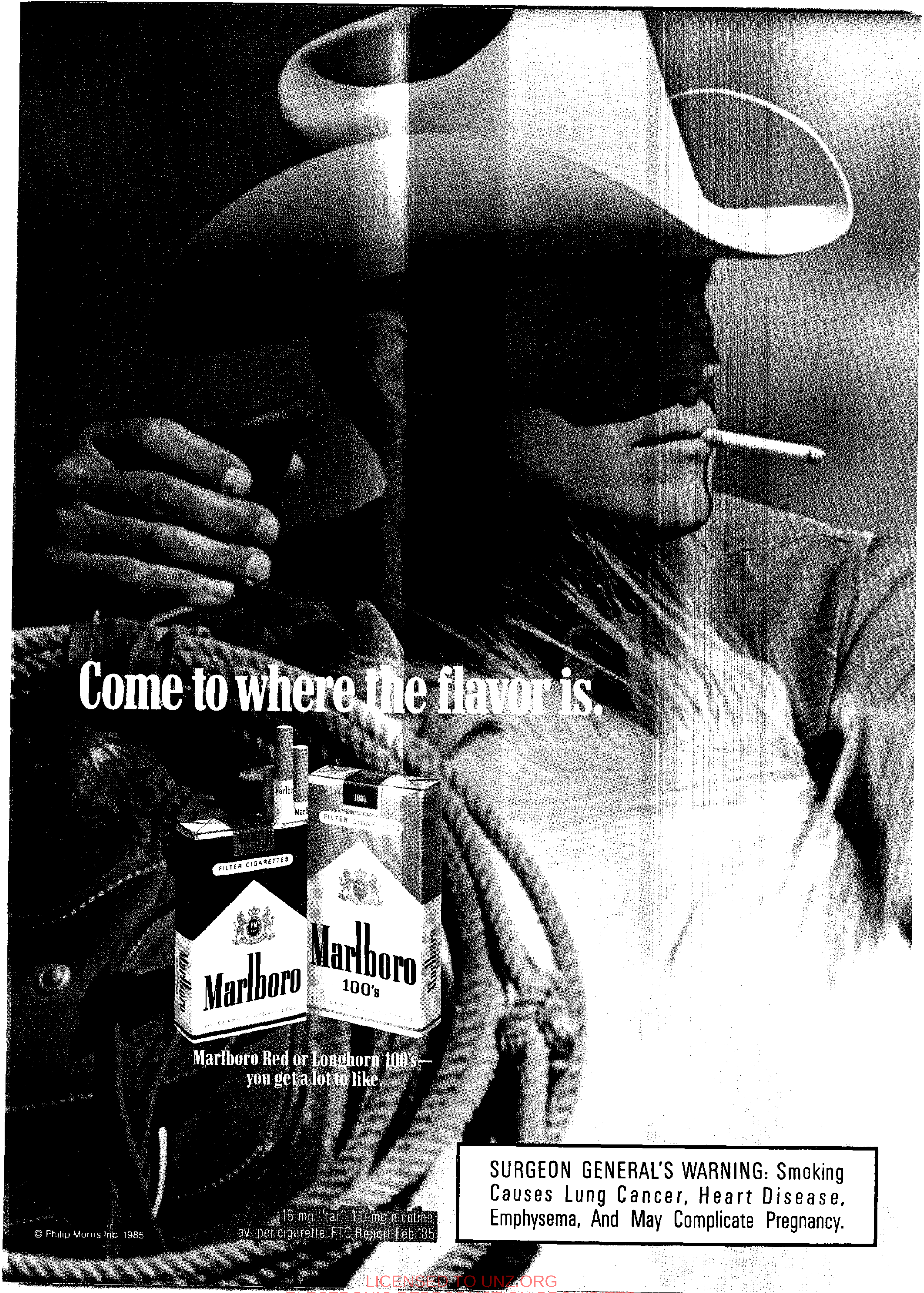
1 Director Bergman
7 Most urbane
14 One-third of Africa
20 Threat
21 Stores, as fodder
22 Soap plants
23 SITUATION
26 Fleet C.O.
27 Victuals
28 Strong man of myth
29 "Too-Ra-Loo-Ra-Loo- ——"
30 Lascivious look
32 Pegasus, e.g.
33 Unexpected outcome
34 Coquettish artifice
35 Ford flop
37 Thing, at law
38 "With this ring —— wed"
39 Tyne Daly role
40 Scruffs
42 "Silver buckles —— knee"
43 Singer Janis
44 Plucks with pincers
47 Reservation pole
48 Between ankles and toes
52 Phoned
53 Dimension gauge
54 "—— of all right!"
55 Arabic letter
56 Moslem weights
57 See-through
58 Stumbling block
59 Perkily pretty
60 ACTION
64 Cattle, to Cowper
65 Korean G.I.'s
66 Uses a lever
67 Start off with ——
68 Scottish "not in"
69 Sinewy
70 Encounters
71 Actress Mimieux
72 Revivify
74 Podiatrists' concerns
75 Legatee
76 TV's Koppel
77 Sound reveille
78 Long-poem division
79 —— Joe, Twain villain
82 Free-for-all
83 Before juin
84 On the wagon
88 Countenance
89 Pepper grinders
90 Hall of Famer Bill
92 Grimm opus
93 Tread the boards
94 Blakley of films
95 Altar screen
97 Aficionado
98 RESULT
102 Chemical salt
103 Candidate Harold
104 Deep gully
105 Australian city
106 Williams and Rolle
107 Zonked out

DOWN

1 Nail through
2 Had to have
3 Folklore dwarfs
4 Travelogue prop
5 Burmese hardwood
6 Some woodwinds
7 Navy engineers
8 Parental siblings
9 Made inquiry
10 Competes
11 Yore, in poetry
12 Angels
13 Virulent flies
14 Before Mubarak
15 Ms. Vanderbilt, et al.
16 Ad —— committee
17 Visigoth king
18 Used-car deal
19 Rhett's rival
24 Petrol units
25 Not windward
31 Defector
33 King Arthur's father
34 Kind of ad
36 Lapis ——
38 Scatter here and there
39 Bringing up the rear
41 Vim
42 Osmosed
43 British architect Jones
44 Keep —— (stay posted)
45 Fighting man
46 Pact
47 Wedding-cake features
48 Straight girders
49 Impart learning
50 Exclusive licenses
51 Heavy hammers
53 Unsteady
54 Poker dues
57 Disdain
58 Tizzies
59 What 2 is to 8
61 Partner of true
62 Goddess of peace
63 Lifeboat hoists
69 At what time?
70 Pouts
71 Coin of Japan
73 Flabbergast
74 Accumulates
75 Result of coiffing
77 Permit publication
78 Goes headlong
79 Adult insects
80 In a pleasing way
81 Rode the Concorde
82 Chinese dynasty
83 Business linkup
85 Arctic bay
86 Astolat maiden
87 Chartered
89 The wherewithal
90 Succinct
91 Truly's precursor
94 Liturgy
95 Allergic reaction
96 Data sci.
99 Ecru
100 Chapeau
101 Ab —— (from inception)



Solutions to last week's puzzles appear on page 122.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